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APRIL 7, 1920

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THE NATIONAL THEATRICAL WEEKLY

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BYRON GAY, WHO WROTE
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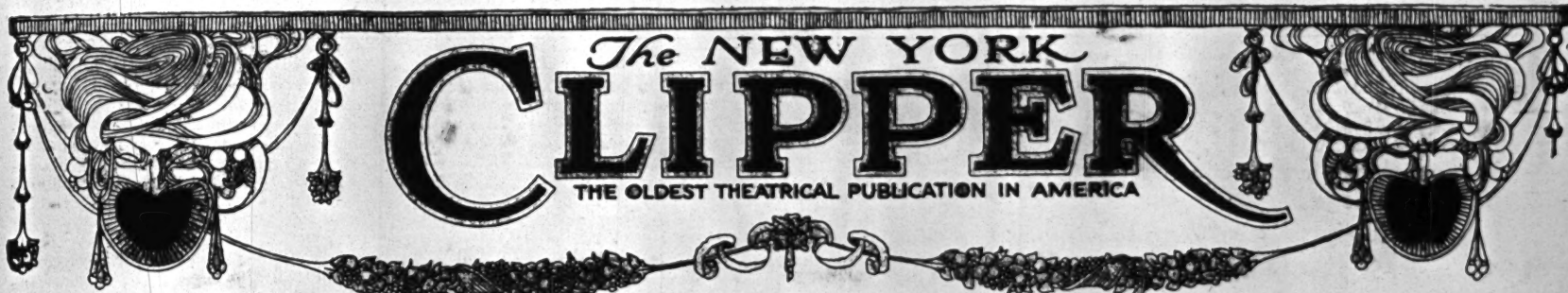
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EQUITY VOTES BOYCOTT ON "SUBTERFUGE" SHOW CLOSINGS

Mentions "Sweetheart Shop," "Shavings" and "Ouija Board"
As Examples of Alleged Evil—Also Votes to
Take in Fidelity Members

What was characterized as the "subterfuge" closing of shows by managers in disregard of the "essence" of existing Equity contracts, was declared to be inimical to the best interests of Equity members at a meeting of the Actors' Equity Association held last Sunday afternoon in the Grand Ballroom of the Hotel Astor. As a result, a resolution was unanimously adopted by the 1,200 members present which gives the organization's council the right to virtually boycott any manager who, in its opinion, has resorted to a "subterfuge" in closing his show.

It was explained by Bruce McRae, vice-president, who presided, Frank Gillmore, executive secretary, Paul Turner, general attorney, and especially John Emerson, that the resolution is aimed at managers who close their new shows for a week or two under the pretext that the closing is permanent, when, as a matter of fact, it is done for no other reason than to avoid the payment of salaries to players while the manager either makes changes in the cast or else arranges more satisfactory bookings. In either case, it was stated, the spirit of the Equity contract is not lived up to by the manager, in that he is avoiding the giving of as much consecutive work to the player as possible.

The plays mentioned at the meeting as being among those whose managers had this season resorted to "subterfuge" closing, are "Shavings," produced by Henry W. Savage and now running at the Knickerbocker Theatre, "The Ouija Board," originally called "The Unseen Hand," by A. H. Woods, its producer, now running at the Bijou Theatre, and "The Sweetheart Shop," produced by Edgar MacGregor and William Moore Patch, which closed several times, was recast each time and is now playing on the road.

There was a great deal of discussion concerning the resolution. Harry Mestayer, after admitting that he was for the resolution, inquired if, under its wording, the resolution having been read at the very outset, the Equity organization could take the drastic step of ordering its members not to play in the same show with Fidelity members who had been chosen instead of ousted Equity members. He wanted to know what would happen if, for example, a manager ousted all but one or two members of the cast, paying salaries to those he retained during the lay-off period.

His questions raised a fine point, it seems, for it required the collective answer of John Emerson, Bruce McRae, Frank Gillmore and Paul N. Turner, who, in his capacity as legal functionary of the Equity, was appealed to. Their answer was in the affirmative. The officials informed Mestayer that Equity could and would order its members not to play with Fidelity members in the event that a show's manager closed his show as a "subterfuge." The resolution provided for all that, it was stated.

The question of the resolution's validity

in law, was next raised by a member named Sheridan. He received the explanation that its legality had been gone into very thoroughly by eminent counsel. Gillmore even went so far as to produce a lengthy typewritten opinion, which, he stated, Vice Chancellor Lane, of New Jersey, had prepared. This opinion, Gillmore explained, entirely upheld the resolution then up for discussion. He offered to read the opinion if the members present voted its reading, but his offer, when put to a vote, was turned down by an overwhelming majority.

Following the discussion, the resolution was voted upon and adopted by almost unanimous consent, not more than two or three members voicing a "No" to its adoption. The following is the resolution in its entirety:

"Whereas, instances have arisen of managers depriving actors of payment for lay-offs by the giving of notices under existing contracts of employment, and of depriving actors having run-of-the-play contracts of the full benefit thereof by making or permitting changes of managers,

"Be it resolved, That the Council, in cases of the above character arising in the future may take such action for the protection and advancement of the interests of the members of the Association as it deems advisable, with full power to require

"(A) The members of any company receiving such notice or being advised of such transfer

"(B) All of the members to the Association, to refuse to re-engage or engage in that production; said order may be made effective during the whole of the remainder of the theatrical season, in which the production is made, and shall in proper case be effective against any new management."

Then the matter of breaking up the Actors' Fidelity League was taken up. This is the opposition actors' organization which had its birth last Summer at the time of the strike called by Equity. At the Equity meeting last Sunday, the Fidelity membership was said to be less than 100. And that it is the purpose of Equity to crush it was made evident by John Cope, who, as Equity's chief spokesman for the resolution aimed at Fidelity, subsequently adopted, declared at the very outset: "If we can bring about the destruction of that organization in any lawful way, it is up to us to do it."

The first step in that direction was the introduction of a resolution giving Equity the right to include in its membership Fidelity members, providing they first resign from the latter organization. Heretofore, members of the opposition organization have been barred from joining the Equity organization.

Discussion of the point revealed that there were among those present a small percentage who favored penalizing those Fidelity members who, it was said, sought to come into Equity. After some discussion, it was decided that it would be good "politics," as well as an appropriate "act of charity" toward their "erring" fellow-actors to overlook their action in joining the opposition. So, a resolution was

(Continued on page 30)

SEBASTIAN IS BANKRUPT

Carlo Sebastian, the dancer, filed a voluntary petition in bankruptcy last week in the United States District Court. In his petition, filed through David Steinhart, his attorney, he set forth that he owes \$4,775 to six creditors, each of whom he names and of which sum he avers \$735 is secured. His assets are set forth as being a 1/4 interest in the act called "Bubbles" and a 1/2 interest in the royalty on a song of the same title.

Charles E. Fitzpatrick, of Dubuque, Ia., is designated in the schedules as the principal creditor, the amount due him being set forth as \$1,000. This debt is claimed to have been contracted in Rockford, Ill., jointly with Miss Helen O'Rourke of 857 Locust Street, Dubuque, Ia. A note for the indebtedness was given to Fitzpatrick, it is set forth, by Sebastian and Arthur Anderson.

Dorothy Toye, of 206 West Ninety-fifth Street, set forth as assignee of Charles E. Fitzpatrick, is the second largest creditor. The amount due her is given at \$950.

Other creditors and the amounts due them are: Earl Chrystie, 1316 Boston Road, money loaned, \$475; Olga Schaeffer, 1615 Boston Road, also Sebastian's address, \$300. Miss Schaeffer formerly appeared in Sebastian's act, and the money due her is set forth as growing out of a breach of contract of employment, made jointly with Arthur Anderson. Francis E. Martin, of 35 West Fifty-second Street, \$350, for money loaned; Maurice Myron, 248 West Forty-sixth Street, \$95, for valet service and goods bought; Nathaniel Levy, 1482 Broadway, \$80 for professional services, are other claims.

HENDERSON'S CHANGES AGAIN

Henderson's Theatre, in Coney Island, has changed ownership for the second time within five weeks. The house is now being run by the Eleven Weiss Brothers who operate a string of small motion picture houses.

They took the house over March 1, shortly after J. S. Jacobs, in the mercantile business at 536 Broadway, leased the entire Henderson property from the United Cigar Stores Company for a twenty-one year term with renewal privileges.

At the time Jacobs acquired the theatre, he stated that he was going to run it as a combination house throughout the year. He booked his vaudeville acts through the small time department of the Keith Exchange. The house opened for the season last February 28 and the following day, the Eleven Weiss Brothers, without previous or subsequent announcement, took it over for what they say is a ten-year term.

The combination policy will prevail during the Summer months, under the new ownership, a strict motion picture policy being maintained the balance of the year.

ATLANTIC CITY CABARETS OPEN

Three cabarets in Atlantic City have reopened for their Summer runs. They are the Blackstone, Moulin Rouge and Beaux Arts. In all of these a complete vaudeville show has been installed for the Summer. At the Blackstone, Tabor and Claire, Pearl Hunt, Hilda Carling and Hilda Renard are on the bill. At the Moulin Rouge, Lucille Stewart, Dick Shepperd, Finelle and Baker, Lillian Mills and Billie Wilbur are the show. At the Beaux Arts, Marie Salisbury and Lillie Leonora have been engaged. All were signed by Billy Curtis.

WANT SALARIES FROM "FLO FLO"

Complaint has been filed with both the Actors' Equity and the Chorus Equity Associations against Manton and Love, of the Longacre Building, by members of the "Flo Flo" company, which closed in London, Ontario, last Saturday night.

The actors claim one week behind in salary, an extra performance and several minor violations of contract. The claims now aggregate more than \$500 and when all have been filed, it is expected that the total amount will top \$1,000. The actors were all paid their railway fare back to New York by the producers, with the exception of those who recently gave notice.

It is said by members of the company that disaster had been pending for some time before the show finally closed. On Friday night, it is said, the performers decided to attach the scenery and stage properties. But Love is said to have got wind of the trouble and to have sold everything out to Carl George, a member of the company.

The complainants are Kitty Howard, Frances Sharpe, Florence Sharpe, Evelyn Ferris, Betty Drummond, Peggy Drummond, Marie Rupperts, Bessie Wynn, L. Dean, Daun Wright, Ethel Kennedy. They were all signed under the old A. E. A. contract. However, this contract provides for the payment of back salaries.

Among the complainants is Lauretta Darmody, who is said to have been added to the show in an up-state village. She is eighteen and never before had been on the stage. She arrived in New York broke.

GREEN ROOM RAISES \$5,000

More than \$5,000 was realized from the eighteenth annual revolve of the Green Room Club, held in the Astor Theatre, Sunday night. The all-star bill of vaudeville acts, as well as several original sketches by club members, were well received by an audience that packed the house. James Kelly was master of ceremonies.

The bill was led off by Robert Young in a musical single. Jimmie Doherty followed, putting over some humor and songs. Kelly and Emma Pollock then made their first appearance since they returned from over seas. Herbert Brooks, the magician, also got a big hand.

Maude Muller and her Syncopated Studio kept things lively with some snappy jazz, and Belle Story, prima donna from the Hippodrome, offered several songs. Herbert and Cortell, and Bobby Henshaw, finished the vaudeville.

A number of actresses who assisted by selling programs, included Marjorie Rambeau, Claire Whitney, June Elvidge, Vera Royce, Edna Emerson, Mirza Marston, Lorraine Thompson, Justine Mayne, Helen McKellar, Mrs. Joseph Granby, Mrs. Stuart Robson and Belle Story.

The committee in charge of the entertainment included Langdon McCormic, Edwin Burt, Chester De Vonde, McCompton Green, S. Jay Kaufman, Harry Reichenbach and Perry Vekroff.

MORRIS TO DO LEGIT PLAYS

William Morris is to produce a number of plays for the legitimate stage.

Arrangements have been made for the production of Edward Locke's "Uncle Dave," a new play by Louise Carter entitled "Blessing," the appearance of the Arnaut Brothers in a French frolic, "Tweet! Tweet!" and William and Gordon Dooley in a new musical revue.

HOLY WEEK CUTS BUSINESS ON BROADWAY AND ROAD

Lenten Period, Together With Jewish Holidays, Puts Crimp in All Receipts Except Biggest Hits. On Some Attractions, Drop is 50%

Holy Week, which was last week, played havoc with show business to such an extent that a 50 per cent. drop from the previous week's receipts was the result at most houses.

There was a double reason for the slump. Besides the extraordinary religious days during Holy Week, it happens that the Jewish Passover holiday period began Friday, at sundown, with the result that a large number of Jews who might ordinarily attend the theatre on that night stayed away because of its being the first of the Seder nights. The following night was also a Seder (Passover feast) night, but the second one is not so generally observed.

The best indication of last week's poor business was Joe Leblang's cut-rate ticket office in the Fitzgerald Building. Here the bulletin boards during the entire week, with the exception of Saturday, gave evidence of the fact that almost every show along Broadway was suffering from a paucity of patronage. Tickets for the various attractions were being offered in wholesale lots to scant buyers as a possible means of filling the comparatively empty houses.

However, there were a few exceptions. The shows that held up were "The Gold Diggers" at the Lyceum, "The Hottentot" at the George M. Cohan, "The Night Boat" at the Liberty, "Apple Blossoms" at the Globe, "Lightnin'" at the Gaiety, "De-classee" at the Empire, the circus and Hippodrome shows.

For the rest, in many instances the situation was rather acute. Even "What's

in a Name?" at Maxine Elliott's, which is to all intents and purposes a hit show, slumped noticeably. The best indication of that was the large number of balcony and gallery tickets for this show that found their way into the cut-rate racks of Joe Leblang. And, even these tickets, at half price, went begging, for it was learned early this week that Leblang failed to sell more than half of the 1200 seats he held for the total performances up to last Saturday's matinee. For Monday night's performance he held 250 seats, out of which number 165 remained unsold. For Friday's performance, he held 200 tickets, out of which but 90 were sold.

As a matter of fact, business was so poor that Leblang lost \$5,000 on the week, an unprecedented week's loss for his cut-rate agency.

But, in spite of the poor patronage, the business done by the theatres this year throughout the Lenten period was much better than in former years.

Shows on the road, according to report, also experienced a poor week's business.

Flo Ziegfeld stated early this week that not only has his "Follies" played right through the Lenten period on the road to good business, but patronage has been so good that it was necessary, last week, in Columbus, to play a special matinee performance on Good Friday. He said that the receipts taken in at that matinee totaled \$3,800 and that the total week's receipts in Columbus amounted to slightly more than \$40,000.

Business in other cities is equally good.

TRIES SUICIDE

SAN FRANCISCO, Cal., Apr. 3.—Florence Fisher, of the Lyceum chorus, is in a hospital recovering from the effects of a dose of poison she took when her husband discovered that he was number two, and that James Grath, forty-eight, now acting in San Diego, was number one. They quarreled after she confessed that he was the second and she took the poison, trying to commit suicide.

ADELE BLOOD TO RETURN

DALLAS, Tex., Apr. 3.—Adele Blood, who starred for five years in the leading role of "Everywoman," will return to the stage next season. She retired about three years ago and has, during the interim, made some money in oil. She will not play in the "movies," but will devote her efforts exclusively to the legitimate.

SELLS-FLOTO SHOW OPENS

CHICAGO, Ill., Apr. 3.—The Sells-Floto show opened this afternoon after a dress rehearsal in the morning. The attendance was more than capacity and the crowds had to be kept out of the Coliseum, where the show plays for three weeks.

ORCHESTRA LEADER BANKRUPT

SAN FRANCISCO, Apr. 3.—Dr. Maxim De Gross, orchestra leader of the Crescent and formerly at the Pantages Theatre, has filed a voluntary petition of bankruptcy in the Federal court, placing his liabilities at \$1,500, with no assets.

MYRTLE D-WITT GETS DIVORCE

SAN FRANCISCO, Cal., Apr. 3.—Myrtle DeWitt, an actress, was granted an interlocutory decree of divorce here last week from George A. DeWitt, a salesman, on the grounds that he mistreated their child.

LOEW BUYS WIGWAM, FRISCO

SAN FRANCISCO, Apr. 3.—The Wigwam Theatre has been purchased by the Loew, Ackerman and Harris Syndicate, according to report.

MONTREAL BUSINESS GROWING

MONTREAL, Can., Apr. 3.—The patronage of local theatres has increased more during the month of March, just passed, than it did during the whole fiscal year beginning in June. This was evidenced by the War Tax reports of the City Hall, which showed the total for March to be \$41,750.26, collected in 2 to 5 cent rates. The total for the year is expected to be \$450,000, one half of which will go to charity and the rest to the city treasury.

REALTY MAN BACKS HATHAWAY

Carl Hathaway, who is promoting his own circus this season, after sixteen years with the B. & B. show, has the backing of Richard Lombard, a wealthy real estate operator of Bridgeport, Conn., where the show is being organized. "Happy Jack" Snellen, retired, who built all the Ringling and B. & B. properties, is building the properties for the new show, which will open in New Jersey April 26.

SPIEGEL INCORPORATES

Max Spiegel and his associates in the new theatre project in Greenwich Village, the site for which they recently acquired, have organized a corporation whose active capital, it is stated, will be \$230,000.

The name of the corporation is Sheridan Theatre Company, and its stock consists of 2,000 shares preferred, \$100 each, and 6,000 shares of common, no par value. The organizers, besides Spiegel, are J. F. Rafferty, the Syracuse banker, and Sol Brill.

GIVE MIDNIGHT SHOWS

MONTREAL, Can., Apr. 4.—Beginning tonight, The Canadian Theatre Francaise will give three special midnight performances of "Madame Sherry."

"OH, MY DEAR" CLOSES

MONTREAL, Can., Apr. 5.—The season of "Oh, My Dear" closed here on Saturday at His Majesty's Theatre.

"MARTINIQUE" IS SPICY

NEW HAVEN, April 1.—Concocted of spicy, as well as sensational lines and situations, "Martinique," a drama by Laurence Eyre, was presented here this week, at the Shubert, for the first time on any stage, by Walter Hast. The play scored nothing short of a hit here and should it be as successful when it takes its stand along Broadway it will have a long run.

Sins of fathers forms the plot basis. The rather morbid story has been disarmed of any shocking qualities that might have resulted had the action taken place anywhere save the quaint romantic isles of the French East Indies. Under the protecting arm of its tropical atmosphere, all comes under the head of romance and considerable that is distasteful is overlooked. The dialogue contains much of the French dialect, as spoken there, and all but ex-doughboys muffed some of the lines at the premiere.

The story concerns the illegitimate child of a wealthy French father, who comes to Martinique after running away from a convent in France. She finds upon arrival that her father had died and his wife and legitimate daughter refuse to recognize her and order her to a quarter of the island reserved for such offspring. She falls in love there with a young man engaged to her father's lawful daughter. He eventually deserts his bride on the wedding night and visits the house of the outcast woman to confess his love.

The young man has a brother, Pere Benedict, abbot of a monastery, who is also an illegitimate offspring, and his efforts to have his brother and the young woman both wipe out the sins of their fathers fail when love proves their Nemesis and the couple repeat, instead of repent, the sins of their elders.

Josephine Victor, as the outcast daughter, gives a fine dramatic performance. Vincent Coleman was the sincere lover. Arthur Hohl gave a fine bit of character acting. Others were Lumsden Hare and Helen Blair.

"FOLLIES" TO COST \$200,000

Flo Ziegfeld stated early this week that he intends to spend \$200,000 in the production of his "Follies" this year, now scheduled to go into rehearsal in May. It will probably open here after the middle of June at the New Amsterdam Theatre.

Edward Royce has been engaged to stage the show, taking the place of Ned Wayburn who, though holding a contract with Ziegfeld which still had until October of this year to run, resigned several weeks ago. Since his resignation, Wayburn has staged several of the musical numbers in the Ed Wynn show which opened at the New Amsterdam Monday night.

The newest Ziegfeld "Follies" is being devised by Gene Buck, Dave Stamper, Irving Berlin and one or two others whose names have not yet been announced. Joseph Urban is designing the settings and Ben Ali Haggin arranging a couple of tableaux to be the most elaborate he has yet done for any of the Ziegfeld musical productions.

The current "Follies," now on the road, is heading toward New England, where it is scheduled to begin a month's engagement May 16 at the Colonial Theatre, Boston. This engagement, according to Ziegfeld, may be extended several weeks, despite the opening here of the newest "Follies." Ziegfeld also stated there is a possibility of two "Follies" companies holding forth next Summer.

SOTHERN COMING BACK

E. H. Sothorn and Julia Marlowe are scheduled to play a return engagement here in their Shakespearian repertoire, it was announced last week, opening some time this month at a theatre not yet announced.

Following their engagement here Sothorn and Marlowe will sail for England, where they will remain until the season of 1921. They will then play here every other season. Their present repertoire will comprise "Twelfth Night," "Hamlet" and "The Taming of the Shrew."

BIG SALE ON "FLORODORA"

The Shuberts returned upwards of 1,500 unfilled orders for tickets for the opening performance of "Florodora," at the Century, Monday night, it was learned early this week. Most of them were accompanied by checks, and it is stated that the aggregate amount refunded totaled \$25,000.

Most of the people who sent checks sought more than one seat for the opening performance. In some cases, as many as eight tickets were sent for. And, when it is considered that a \$5 scale prevailed on the opening night it becomes quite evident why so much money was returned to disappointed ticket seekers.

The extraordinary interest the revival has aroused is due, in a large measure, to the publicity campaign that C. P. Grenaker, head of the Shubert press department, has been conducting in behalf of this particular show during the last two months. Grenaker and his aides played up the famous sextette element of the show, comparing the former one with the present and prepared interesting photographic data to go with the reading matter.

In addition it was arranged that, during the last week or so, the orchestras in the Shubert houses should play selections from "Florodora" between the acts.

If the revival of "Florodora" achieves the success predicted for it, it will do more than earn a wad of money for the Shuberts, for it will also popularize the Century Theatre, which they recently acquired and which has, thus far, failed to attract vast multitudes. This is due to several reasons, not the least of which is that of its northerly location and also that, since it was first opened more than ten years ago, the report that its acoustics were inadequate, has been commonly bruited about.

"FIDOS" LEASING FLOORS

Plans for the leasing of several floors of the Actors' Fidelity headquarters, on Forty-third Street, were approved at the monthly board meeting last Tuesday afternoon. The idea is to make the building self-supporting. The league holds a ten-year lease on the property.

The board also approved the appropriation of several thousand dollars to be expended for improvements and alterations. The Attie is to be re-decorated and the kitchen brought up to date. Alterations are also planned for the reception room on the first floor and the executive offices moved from the second to the third floor.

Early this week, a deal was closed with the firm of Collins & Wagner, manufacturers of electrical supplies, whereby they will take over the third floor for a period of five years, at a large rental. The rooms will be used for display purposes. Negotiations are under way to lease out the basement to a confectioner.

WANTED "VILLAGE" THEATRE

A recent offer of \$250,000, made by the Shuberts for the Greenwich Village Theatre, was refused by Margaret Lewis Abbott, principal owner of the property.

This is but one of several offers that have been made for the property within the last six months. Another came from Paul Salvin, the restaurant man, who bid \$200,000 for it.

The house, located on what is considered to be the choicest site in Sheridan Square, cost its present owners \$140,000. The site cost them \$55,000 and the building \$85,000. The land, alone, to-day, is said by real estate men in the village to be worth upwards of \$150,000.

BEE WINSOME

Miss Bee Winsome, whose picture appeared last week on the front cover of the CLIPPER, is the latest "find" of Abe Marcus, who has this talented young lady under a five year contract.

Miss Winsome has been with the Marcus revue "Oh Baby" this season and, for the new and very elaborate revue he is going to put on next season he is planning to surround her with some ideas that will give her a chance to more than fulfill all that he has predicted for her.

Miss Winsome is a native of Boston.

TWO SHUBERT ALLIES TO PLAY K. & E. TIME NEXT YEAR

**George Broadhurst and Robert Mantell to Route Shows in
Opposition Office. Erlanger Announces Long List
of Attractions for the New Season**

A list of Klaw and Erlanger bookings for next season, sent out early this week by A. L. Erlanger, reveals the fact that George Broadhurst, Robert B. Mantell and William Harris, who have been booking with the Shuberts, will route their shows next season over the K. and E. time.

Broadhurst has been allied with the Shuberts since he went into the producing business and, for the first time, is now switching to the opposition circuit. The Broadhurst productions announced for K. and E. booking next season are "The Crimson Alibi" and "The Storm."

Robert B. Mantell, whose Shakespearean repertoire engagements during the last few years have been routed by the Shuberts, will open next season in a K. and E. house. And as regards William Harris, whose "East is West" is now occupying the Astor, one of the choicest Shubert houses in America, he will play the opposition circuit next season with his "Abraham Lincoln" production. This show is now at the Cort, an independent house.

It is also announced that Julian Eltinge, now on a world tour with his company, will book over the K. and E. Circuit when he returns to this country next season. Until two years ago he was under the management of A. H. Woods, the latter at present a close Shubert ally. Now, however, Eltinge is managing his own theatrical affairs.

It is also revealed in the announcement that the musical show in which George M. Cohan will feature his daughter, Gergette, is to be called "Mary." Cohan himself wrote the show, which opened a week ago Sunday in Washington, without Miss Cohan in the cast, under the title "The House That Jack Built."

The following is a list of the most important bookings arranged for next season over the K. and E. Circuit to be augmented by the addition of several new houses.

David Belasco's offerings include David Warfield in a revival of "The Return of Peter Grimm," Frances Starr in a new play by Edward Knoblock, Lenore Ulric in "The Son-Daughter," Ina Claire in "The Gold Diggers," "Daddies," "Tiger Rose" and a new play by Mr. Belasco, to be seen first at the Belasco Theatre.

The Dillingham attractions include Fred Stone in a new play, Doyle and Dixon in "Jack o' Lantern," Elsie Janis in "The Night Boat," "The New Dictator," "Apple Blossoms" and a new musical comedy of which Joseph Cawthorn will be the star. Florenz Ziegfeld, in addition to sending the "Follies" on the road as usual, will present Billie Burke and Eddie Cantor in new plays. Charles Frohman, Inc., will be represented by Maude Adams in a new Barrie play, Ethel Barrymore in "Deceit," Elsie Ferguson in "Sacred and Profane Love" and William Gillette and Otis Skinner in new plays.

George M. Cohan and Sam H. Harris, as Cohan and Harris, will continue to present Mrs. Fiske in "Mis' Nelly of N'Orleans," "The Acquittal" and "The Royal Vagabond." Cohan, individually, in addition to the play "Mary" for his daughter, will offer "Genius and the Crowd." Harris as an individual producer will present William Collier in "The Hottentot," Grant Mitchell in a new play, "Honey Girl," "Welcome Stranger" and "Little Old New York."

Margaret Anglin, appearing under her own management, will be seen in "The Woman of Bronze." Henry W. Savage will offer Mitzi Hajos in a new musical piece; "Shavings," "See-Saw," and Florence Nash in "Cornered." John Cort will present "Listen Lester," "Just a Minute," and two new musical plays, "Jim Jam Jems" and "Mirishka." Raymond Hitch-

cock will appear in "Hitchy-Koo, 1920," under the direction of the Messrs. Erlanger, Dillingham and Ziegfeld. Ed Wynn's "Carnival" will be continued under the direction of B. C. Whitney. George White will offer "Scandals of 1920" and William Rock will have a revue.

De Wolf Hopper will present himself in a revival of "Wang," and George W. Lederer's "Angel Face" will be continued.

John Golden will offer Frank Bacon in "Lightnin'" Hale Hamilton and Grace La Rue in "Dear Me," "Howdy, Folks," and "Three Wise Fools."

Augustus Pitou will send out May Robson in "Tish" and Fiske O'Hara in a new play.

In association with George C. Tyler Mr. Erlanger will offer "Clarence" and "Golden Days," the latter with Patricia Collinge, and Mr. Tyler individually will present George Arliss in "Poldekkin," Helen Hayes in "Bab," and Emily Stevens in "Sophie." Gilbert Miller's London production of "Monsieur Beaucaire" will continue under Mr. Erlanger's management, as will Chauncey Olcott in "Macushla." Mr. Erlanger will also send out "Ben Hur," and William Harris's production of "Abraham Lincoln."

Lou Tellegen will be seen in a new play, as will Walker Whiteside. William Moore Patch will offer a revue entitled "High and Dry," and, with Edgar MacGregor will present "The Sweetheart Shop," a musical play.

Thurston and Alexander, magicians; Al G. Fields and Neil O'Brien's Minstrels, Kolb and Dill, "The Rainbow Girl," and "Twin Beds" also will be continued.

The Henry Miller attractions will be "The Famous Mrs. Fair," and Ruth Chatterton in a new comedy by A. E. Thomas entitled "Just Suppose."

"WEDDING BELLS" AVERAGED \$8,000

"Wedding Bells," which closed a twenty-two week engagement at the Harris Theatre last Saturday night established a new record for average weekly receipts at that house over a like period. The show played to an average of \$8,000 a week, or a total of \$176,000, during its engagement at this house.

The Harris is a comparatively small house, its total seating capacity being 770. "Wedding Bells," which began a tour of the subway Circuit last Monday, might have been kept at the theatre many weeks longer were it not that it was forced to get out because of the theatre's recent acquisition by H. H. Frazee, who bought the property outright. This had the effect of automatically ousting the Selwyns, who controlled the house under a lease in which it was provided that their tenancy ceased sixty days after any date that the house was sold.

It is reported that Frazee plans to erect an office building on the site, in addition to the theatre.

LIGHTS WENT OUT

PHILADELPHIA, Apr. 21.—Local playhouses were up against it one day this week when every house was plunged into darkness as the result of a breakdown in the city's power plant. The trouble started soon after the first curtain and lasted through the entire evening.

Calcium lights were brought into play by Whit Ray, manager of the Chestnut Street Opera House, and the performance of "Fifty-Fifty" there continued without a hitch save that the audience was treated to some back stage secrets in that the curtain had to remain up while the stage crew was at work.

The local Keith house made use of their old gas system and the show was not interrupted.

MISS COHAN'S "MARY" OPENS

PHILADELPHIA, Apr. 6.—"Mary," the play in which George M. Cohan will star his daughter, Gergette, next season, and which was previously known as "The House That Jack Built," was presented here at the Garrick Theatre last night.

The book and lyrics are by Otto Harbach and Frank Mandel, and Lou Hirsch has furnished the musical setting. Julian Mitchell and Sam Forrest have had a finger in the staging. Cohan will work the piece over, injecting the "George M." brand of comedy in it before opening in New York. The music is tuneful and appropriate.

The book offers a well-knit plot, which has to do with a wealthy college lad who took some three years to get through his freshman year at college and who lived with the president of the college all through that time. Of course, the president had a lovely daughter and she falls in love with the erstwhile student. Around this basis some very interesting and humorous incidences are hinged.

Those who appeared in the cast were Jack McGowan, Georgia Caine, Alfred Gerrard, Florrie Millership, Jane Velie, Charles Judels, Frederic Graham, James Marlowe and Sybilla Bohan.

MANY PASSION PLAYS GIVEN

During the lenten season just closed, there were fifty-five passion plays presented, principally in the New England States, New York, Pennsylvania, New Jersey, Delaware and Rhode Island.

The most popular of these was "Veronica's Veil," which was presented in several states and had an attendance of 50,000, about 10,000 more than last year.

The Union Hill Passion play, at the Parish Auditorium, brought out an attendance of 15,000, and "The Upper Room" was presented on Morningside Heights and in Greenpoint with great success. "The Voice Beyond" was produced in Jersey, and "Pilate's Daughter" was revived in Philadelphia.

It is expected that next Lent will see the introduction of the Passion Play to the city proper. An estimate of attendance at Passion Plays throughout the country places the number, including all creeds, at 250,000, almost double what it was last year.

FANCHON MARCO CLOSES JULY 10

The Fanchon and Marco Revue will close its season in California, July 10, after twenty-one weeks of one night stands, losing only one Sunday between Wichita and Topeka, Kansas.

With Al Bernstein, general manager in advance, the show opened at Frisco, October the nineteenth.

Roy Wolf is back with the company, some of the other members being Nelson and Chain, Arthur West and Fanchon and Marco.

The piece has played a return date in every stand where it originally showed in Iowa, and would go into Chicago if a house were obtainable.

ANGLIN DOING NEW PLAY

SAN FRANCISCO, Apr. 5.—Margaret Anglin, who has been playing an engagement of four weeks at the Columbia Theatre here, will offer for the first time in English on any stage, "The Trial of Joan of Arc," which Sarah Bernhardt used in Paris.

HOPWOOD REHEARSING "DODO"

"Dodo," the new Avery Hopwood play, which is to be produced by himself and George Marshall, went into rehearsal last Monday with the following cast: Ernest Glendening, Roland Young, Juliet Day, Robert Fischer, Charles Handen.

GOING INTO CHICAGO

Edgar McGregor's "Sweetheart Shop," featuring Harry K. Morton and Zella Russell, opens at the Illinois Theatre, Chicago, the latter part of this month.

WM. HODGE CLOSING

PHILADELPHIA, Apr. 3.—William Hodge will bring to a close the run of "The Guest of Honor" at the Lyric Theatre here, on Saturday night, April 10.

SUES FRENCH SOCIETY

Ovide Robillard, who claims he has acted as attorney in this country for the French Société Des Auteurs, Compositeurs et Editeurs De Musique, which corresponds to the American Society of Authors, Composers and Publishers in this country, recovered a judgment amounting to \$53,900 against his erstwhile client last week in the Supreme Court.

In his complaint, Robillard alleges he was sent to this country from Paris by the Société, which instructed him to act as its attorney here. He sets forth he arrived here July 20, 1910, established an office and almost immediately began to represent the Société in copyright litigation. He further alleges that, during all of the time he represented the Société in this country, he received no money from it except the sum of \$1700, although, he alleges, he represented the Société in cases which have reached the United States Supreme Court.

He, therefore, brought an action to recover for professional services rendered, he alleges, for almost ten years. The summons and complaint were served here on Bory Osso, in the Brokaw Building, who, it is claimed by Robillard, is the managing agent in this country of the Société.

The suit was undefended, the judgment being rendered by default.

FIRE "FIDO" FROM "CARNIVAL"

The Ed Wynn Carnival opened at the New Amsterdam Monday night a hundred per cent Equity show. Edna Whistler, the only non-equity member of the cast, who appeared in the featured role opposite Wynn since the show opened on the road last Fall, was let out last Saturday night when the production closed its run in Philadelphia. She was a member of Fidelity.

It is said that Wynn has wanted an all Equity company for some time, and especially, when the show opened in New York. So, when Ned Wayburn was recently called to Philadelphia to work the show over, it is reported that Wynn saw a loop hole whereby he could dispense with Miss Whistler's services in a graceful manner. Wayburn is said to have been instructed both by A. L. Erlanger, who has a piece of the production, and Wynn, to cut the prima donna's part. This is said to have been easily accomplished and Miss Whistler was given a two weeks notice to take effect last Saturday night.

Five hundred Equity members attended the premiere in a body. It was stated at Equity headquarters that an attempt had been made to buy out the entire house, but this was refused by the management.

BUY TIMBERG SHOW

Sophie Tucker and Arthur Klein have acquired the Herman Timberg show, "Tick-Tack-Toe," which closed at the Princess two weeks ago, with a deputy sheriff as the property man. They plan to recast the piece with Miss Tucker the featured player and present it on the road.

Herman Timberg is now entirely out of the show and its cast. Jay Gould and Flo Lewis will also be conspicuous by their absence when the show opens again in about two weeks. It will then play a number of intermediate towns and cities before reaching Chicago, where it is intended that the piece shall remain for a run. Miss Tucker's jazz band will appear with her in the show. As a result, she will cancel that portion of her vaudeville bookings which extend beyond next week, her final engagements being limited, she stated, to her appearance at the Riverside this week and the Eighty-first Street Theatre next week.

CUBAN CIRCUS RE-OPENS OCT. 1

The Madame Pubillone Circus will reopen its Cuban season the first week of October at Havana. An entirely new show will be provided by the Wirth-Blumenthal Company. The first act to be booked is the Rando Trio.

The same office also closed a contract last week with the San Juan, Porto Rico, chapter of the American Red Cross, to furnish acts for a fair to be held this Summer.

MUSICIANS' DEMANDS LIKELY TO START TROUBLE NEXT FALL

Managers Talking of "Going to Mat" With Union on New Wage Increase by Employing Non-Union Players — Such Action Would Drag in Stage Hands and Actors

Talk of a "show down" fight with the musicians' union, over the latest wage increase demands, commenced to be heard about the offices of producing managers early this week and it is possible that the new season will not get under way without a battle over this issue.

At the present time, the situation is stationary, the union having applied for a conference with the managers on increases, which run as high in some instances as one hundred per cent. These meetings have not yet been arranged, owing to various causes, chief of which is the absence of Ligon Johnson, head of the United Managers' Protective Association, from the city.

The situation, however, is being discussed by managers about the clubs and in their offices and the idea of going to the mat with the musicians, which would probably drag in the stage hands and actors, appears to be increasing.

As far as musicians go, many managers state that they can secure all the non-union men necessary to play their shows, especially in August and the first part of September, when the parks and Summer resorts commence to close. These always release a large number of musicians, who could be used with shows that would then be rehearsing.

This failing, there is talk of doing away altogether with musicians in dramatic and motion picture houses, where they could best be spared. David Belasco has got along without musicians in his house for some time and many picture houses could, if they had to, get along with a piano player. Many musical road shows, in years gone by, got along with a piano player.

With all these ideas afloat, it is said that all branches of the theatrical business, dramatic, musical, vaudeville, burlesque and motion pictures will shortly start a series of conferences that will probably extend well into the Summer, by which time most of the shows and many vaudeville houses will be closed, and the matter will have to go over as far as they are concerned until next season. By that time, the managers will have decided what they want to do, and, if they intend to fight, will be prepared for a struggle.

The Columbia Burlesque Wheel last week took action which was said to have been brought about by the musicians' demands when they called off all extra time and declared that all shows should close on May 15, the date on which the union asks that the new wage scale go into effect. The

order, however, was not allowed to stand, as on Monday it was revoked, the heads of the big wheels probably having some other idea in mind. The Keith Vaudeville Circuit is also reported as having been ready for any emergency, such as both the musicians and stage hands walking out, for some time.

Ligon Johnston is now in Ottawa, Canada, and it is probable that the first meeting will be held shortly after his return.

The new demands of the musicians have been formulated to replace the old wage arrangement which went into effect two years ago. At that time, the musicians sought an increase of twenty per cent, but compromised on ten. The contract under which this agreement was reached expires next September.

One of the chief demands is that the minimum number of musicians for a dramatic production be raised to ten, doubling the average number heretofore. It is also proposed that their pay be boosted from \$30 to \$65 a week, demanded as the minimum salary of all classes of musicians, whether playing in straight or musical comedy productions. This would bring the increased expenditure for dramatic shows now running to more than \$14,000 a week.

The demands on regular musical comedy, playing eight performances, calls for an increase from \$38 to \$65, for an average of twenty-eight musicians. At the Winter Garden, a separate scale for nine performances of \$68 is sought, making a total increase of nearly \$1,000. At the Hippodrome the pay of the forty-eight performers is sought to be raised from \$47.50 to \$75, making a gross raise of \$1,320 a week.

Other demands are for pay for rehearsals and the abolition of the substitute clause, which permits of the substitution of new men after the first week of a production. A pro rata increase is demanded for Sunday performances, with a flat rate of \$5 for attractions which are new to the musician. The musicians also specify a guaranteed season of thirty-five weeks.

The demands presented to motion picture exhibitors charging more than fifty cents admission call for an increase of \$48 over the \$50 a week now paid the average players at the Rivoli, Strand and Rialto. For the fifty musicians engaged at each of these houses, this would mean a raise of \$2,200. At the Capitol the scale is \$10 higher, which, with the seventy-five musicians employed there, would bring the increase to \$4,350.

MONTREAL HOUSES OPEN

MONTREAL, Can., Apr. 5.—The recent warning issued by the Department of Justice that any theatre which opened on Sunday would be violating the Federal Sunday Observance Act, had an effect upon theatres here yesterday.

All picture houses, which usually open at 9 a. m. did not do so till 1:30 p. m., and the other theatres opened but put on "sacred concerts."

His Majesty's Theatre was open, giving a Grand Opera Concert. The Princess was open, with vaudeville and pictures and Loew's also. The St. Denis was open with a similar policy.

Loew's theatre gave its performances without changing scenery, all acts appearing in one, and in street clothes. There was no police interference.

Attorney General and Acting Prime Minister Taschereau, stated, in Quebec, on Saturday night, that "no orders whatever have been given to the police to interfere with theatres for opening on Sunday." It is the impression there that the government will continue its passive attitude, leaving individuals to take action, as is being done with "The Canada Temperance Act." This impression is not confirmed by any official announcements.

SETTLE "POODLES" COMPLAINT

The complaint of "Poodles" Hanneford, the Hippodrome clown, charging the May Wirth act with infringing upon his material, which gave rise to considerable discussion among both vaudeville and circus folk when it was filed with the N. V. A., has been settled in favor of the Wirth act.

According to the decision of the complaint board, the infringements which Hanneford claimed against the Wirth act have and are being used by scores of equestrians. Expert testimony was given to this effect by Charles Ringling, Toto, and a number of other circus folk. However, it has been suggested that Phil, the comedian in the Wirth act, change his make-up, which, it was contended, is identical to that of "Poodles."

WARFIELD LEADING LADY HAS ACT

Mrs. Jennie Moscovitz, who was compelled to close as leading lady with David Warfield in "The Auctioneer," due to the accident to Warfield, will soon be seen in vaudeville in a sketch now being prepared. Before working with Warfield she was leading lady for Barney Barnard and also appeared on the Jewish stage for a number of years.

MORRIS GREEN FINED \$100

Morris Green, manager of "What's in a Name!" and Mrs. Hannah Connors, were found guilty of violating Section 845 of the Penal Laws on Monday and were sentenced by Judges Freschi, Hermann and Voorhees, in Special Sessions, to pay a fine of \$100 each.

Both were charged by the S. P. C. C. with violation of the law, in that they permitted Vivian Connors, eleven-year old daughter of Mrs. Hannah Connors, to dance and sing in the "What's in a Name!" show at Maxine Elliott's Theatre. The license under which the little Connors girl was permitted to appear in the show, it was testified, expressly provided that she was to have nothing but a speaking part.

Thomas F. Moore of the S. P. C. C., who prosecuted the case against the defendants, told the court that this was one of the most flagrant cases prosecuted in recent times by the society. It was testified that Green and Mrs. Connors were warned that they were permitting the child to appear in violation of the law, after the first performance. In spite of which, it was alleged, an agent of the society found the child going through her singing and dancing routine in the show on the day following the warning.

As a result, it was stated, Mayor Hylan has refused to renew the previous license issued for the child's appearance.

TO DRAMATIZE "RIVER'S END"

Charles L. Wagner and D. L. McSweeney, manager and associate manager, respectively, of John McCormack and other concert singers, plan to produce "River's End" early next season, as a spoken drama, it was learned early this week.

Willard Mack has already outlined a stage adaptation from James Oliver Curwood's book called "River's End," a screen version of which is now being presented and which is considered one of the best pictures filmed this season.

Wagner stated early this week that he owns the dramatic rights to "River's End" and that although no definite dramatization of the book has thus far been made, he expects one shortly which will be produced next season in association with a Broadway manager.

NEWMAN ENTERS POLITICS

Leo Newman, ticket broker, bon vivant and money changing Beau Brummell of the Fitzgerald Building, has political aspirations, it was learned last week. Together with his wife, Georgia, who is related to the family of Harry Payne Whitney, he is a candidate for membership on the County Committee of the Democratic Party.

The names of Newman and his wife appear on the Primary ballot of the Eleventh Assembly District, Forty-fourth Election District of this city. The name of Elizabeth Marbury, who is a candidate for Delegate-at-large to the National Democratic Convention, also appeared on the same ballot.

GATTS GETS CARTOON RIGHTS

Cliff Sterret's cartoon "Polly and Her Pals," will be seen in the near future in musical comedy, with a book by John P. Mulgrew. George M. Gatts, the producer, has secured the rights from William Randolph Hearst through the Newspaper Feature Service. Three companies will be sent on the road.

CUT OUT OBJECTIONABLE LINES

PROVIDENCE, R. I.—Apr. 3.—Several cuts in bits, lines and jokes, were made in the "Greenwich Village Follies," playing the Majestic Theatre here this week, by order of the Board of Police Commissioners and Amusement Censor Richard H. Gamble. The show played to good business all week.

HARRIS GETS NEW COMEDY

"Home Again," a new comedy by Thomas Loudon and A. E. Thomas, has been accepted for production next season by Sam H. Harris. Grant Mitchell will play the leading role.

ACTOR NAMED IN SUIT

A letter from Arthur J. Powers, a vaudeville actor, is quoted in affidavits filed by John P. Parsons, an advertising man who is opposing an application for additional counsel fee made by Edith M. Parsons. The letter is said to be one of thirty-one sent to Mrs. Parsons by five different men, and Parsons lays emphasis on the sentence "I wish I could take a shower with you," in the letter.

The note in question, written by Powers on a letterhead of the Hotel Terrace, Scranton, Pa., is as follows:

"Dear Pal Edy:

"You can bet I'll do some rooting against the trial. If hopes and wishes help he'll lose his voice when he tries to ask for it. Here's to you. That stationery looked good. But when I return I'll give you something better.

"Now don't try to sport too much. It makes me sore because I can't sport with you—sour grapes. Christmas was like any other day to me. I'm not running wild, pal, but when I hit Montreal I guess I'll * * * You won't be cross if I cut loose once, will you? You talk of swinging a hand bag. Give Mae my best. Tell her some day I'll give her a lollypop. God love her—the vampire. I wish I could take a shower with you.

"Love and kisses; kisses and more love to you from Arthur."

ENDING IN BOSTON

BOSTON, Mass., Apr. 3.—"The Girl in the Limousine" is in its last week at the Plymouth, "Not So Long" opening there next week. William Courtenay opens at the Park Square next week in "Civilian Clothes," following in "Honey Girl," which moves to the Majestic. "The Magic Melody," which has been playing the Majestic, moves out and "The Century Midnight Whirl" will close at the Shubert next Saturday night.

WILL PLAY SEASON OUT

BOSTON, Mass., April 3.—"The Outrageous Mrs. Palmer," at the Arlington Theatre, will remain in Boston until the close of the season.

The Shuberts have arranged to surround Mary Young, its star, with another cast and present the play, which has been most successful, in New York next season.

MARCUS NAMES SHOW

Abe Marcus' new show will be called "Marcus' Girliest Harliquade," and will open at His Majesty's Theatre, Montreal, Aug. 2. Marcus is in New York arranging for the costumes and scenery, which will cost him \$50,000. He will have three men ahead of the show. He has ordered sixty-nine different styles of pictorial paper for the show.

LOEW HOUSE CELEBRATES

The seventh anniversary of the opening of Marcus Loew's Avenue B Theatre, on the site where he was born, was marked by a twelve-day celebration covering last week, during which the management added an extra attraction nightly. Among the features was the entire Reisenweber Revue, "Saucy Bits of 1920" which appeared at the house April 1st.

GALLO ENDS FRISCO STAND

SAN FRANCISCO, Apr. 3.—The Gallo English Opera Company closed its engagement at the Curran Theatre last week, after presenting "The Chimes of Normandy," "H. M. S. Pinafore," "The Gondoliers," and, for the final performance, "The Mikado."

N. V. A. CUTS OUT TIPPING

Efforts are being made to break up the tipping evil at the N. V. A. club house. Early this week a bulletin to that effect made its appearance in the lobby. Guests were requested not to tip cloak room attendants. It was further stated that the tipping of pages and waiters was tabooed.

BLUMENTHAL DOING PIECE

"Tolle Comtesse," an operetta by Kollo, will be produced both in England and America by Ben Blumenthal, of the Export and Import Corporation.

MARIE DRESSLER HAS ROW WITH EQUITY OVER CLAIMS

Former President of Choristers Threatened Equity Representatives With Arrest When They Forced Her to Make Good Sums Amounting to Over \$600

The numerous complaints for violation of contract and of agreements between the P. M. A. and the Equity, which have been piling up against the "Tillie's Punctured Romance" company since its opening several months ago, resulted in a row last Saturday night when Paul Dalzell and George Trimble, representing the Actors' Equity, and Albert Warner, representing the Chorus Equity, appeared at the Shubert-Riviera and demanded that Marie Dressler and James Daulton make good the amount, which totalled slightly more than \$600. It is said that the former Chorus Equity president threatened all kinds of things, even going so far as to mention calling in the police. However, the claims were paid.

Before acceding to the demands of the Equity representatives Miss Dressler insisted that the demands be taken up for arbitration. During the actors' strike, it is said, Miss Dressler was directly responsible for bringing about the clause in the Chorus Equity contract taboos arbitration. When confronted with a statement to this effect, which she is said to have signed at that time, the former president of the Chorus Equity is reported to have thrown up the sponge and sought the solace of her dressing room. James Daulton, manager and part owner of the company, is then said to have stepped in, and after a considerably heated argument, to have given in and agreed to make good the sum on the spot.

The complaints were varied. Twenty-six members of the chorus claimed a two-eighths cut in salary for a two-day lay-off, recently, in Terre Haute. The aggregated claims totalled \$297.68. The complainants were Winnie Crawford, Gertrude Snyder, Cathleen M. Hays, Edna Hyatt, Katherine Devine, Lillian Johnson, Evelyn Norton, Lillian Harrington, Mildred Brown, Yvonne La Grange, Mildred Johnston, Evelyn Ward, May Hampton, Lana Hastings, Anna Watson, Lottie Harvey, Katherine O'Neil, Beatrice Whitney, Al. Barron, Harry Collins, Victor McDonald, Georgie Ogle, Georgie Ross, Julian Garfield and Georgie Rove. Some of the complainants are still with the company, a few having been let out when the trouble first arose.

Anna Watson and Evelyn Ward, also members of the chorus, claimed carfare from Schenectady to Wilkes-Barre. The girls' complaint papers show that they missed a train and were accordingly docked and given notice. They claim that,

while preparing to entrain for Wilkes-Barre, they were informed by Daulton that the train was late. They asked if they had time to return to the hotel for breakfast and Daulton is said to have given them permission to do so. While they were dining, the train pulled in and they were left. They claim to have telegraphed to the next station and it is reported that the station agent there boarded the train and informed Daulton of the girls' plight. He is said to have got off and telephoned the girls to come on the next train, but to do so at their own expense.

When the girls finally caught up with the company they are said to have been both fined \$2 for being late and given two weeks' notice in addition. This action also formed the basis of another complaint.

The entire chorus also filed complaints because they were forced to pay for sleepers from Harrisburg to Elmira, N. Y. The total amount coming to \$46.71. They claim that Miss Dressler came through with the statement, while the company was in Harrisburg that, inasmuch as the hotels were all crowded and that it was nearly impossible to get sleeping accommodations, that sleepers would be just the things to relieve the congestion, the next day being Sunday. So the entire company made the jump a night ahead of time and were docked for the privilege, they say. In addition to this, it is charged that Daulton deducted a fifty cent overcharge on each ticket, in addition to the regular Government rate. This, in itself, is held by Equity officials as being a serious charge.

One of the first complaints to be filed against the company was made by Jacqueline Bond, who was engaged for the company in New York, while it was playing Cleveland. She asked \$22.50 carfare from here to Cleveland.

Another complainant was Mildred Johnston, also known as Mildred Cort. She claimed extra performance pay and carfare amounting to \$41.30.

Gladys Mantel asked for carfare from New York to Scranton, Pa., and back. The claim amounted to \$8.70.

The principals who filed complaints are George and John Gorman and Ralph Whiteside. The latter has been out of the company for some time. They claimed a five-eighths dock while playing Terre Haute.

MANAGER WRITES PLAY

LOS ANGELES, Apr. 3.—A new play entitled "A Dollar Down" had its first local presentation last week at the Majestic Theatre. John H. Blackwood, formerly manager of the Belasco Theatre, is the author and has written many bright lines into the dialogue.

The piece deals with real men and women who have given up the quiet life of a country town for the bright lights of existence in a city apartment house, and presents problems that confront every young married couple of to-day.

Evelyn Varden provides a very clear-cut characterization as the wife and Marjorie Booth brought much mirth in the early scenes.

Alice Elliot, Anna Hernandez and Jerome Sheldon were all excellent in their respective parts. Edward Everett Horton is out of the cast this week, his part, that of a husband who swindles the firm for a girl who turns out to be a crook, being capably taken by Franklin Pangborn.

Other plays which Blackwood has written are "Coal Oil Johnny," "The Show Down," "Pay As You Enter" and "She Loves Me, She Loves Me Not."

TAKE TITLE TO CENTURY

The Shuberts, last week, took title to the Century Theatre property, which they recently acquired following its sale through foreclosure. Title was taken not in their individual names, but in the name of the 21 to 29 Central Park West Company, Inc., organized for the purpose.

The names of the Shuberts do not figure in the original certificate of incorporation on file, the organizers and directors for the first year being designated as follows: Meyer Klein, president; Emanuel M. Klein, Alexander Werner and Harry E. Diamond, all Shubert employees. The Kleins mentioned are brothers of William Klein, the Shuberts' general attorney.

The corporation has no fixed capitalization except that it is stated that it will begin business with a capital of \$37,500. There are 7,500 shares of no par value.

The Century property was conveyed to the Shubert corporation by Edwin A. Potter, Jr., and his wife, of Roslyn. L. I. Potter is one of the vice-presidents of the Guaranty Trust Company. There is a \$1,000,000 mortgage on the property, held by Emory L. Ferris, bearing interest at the rate of 4½ per cent per annum, and due in March, 1940. The manner in which it is provided that the Shubert corporation, the mortgagor, shall pay off the mortgage, is as follows: \$20,000 on March 10, 1921; \$40,000 each year thereafter until 1925; \$50,000 on March 10, 1926, and a like amount each year until 1930. The balance of \$570,000 is not payable until March 10, 1940.

A recording tax of \$5,000 was paid to the County Register and an additional sum of \$1,250 to the government for revenue stamps.

BUILDING BUFFALO HOUSE

BUFFALO, April 3.—Morris Slotkin, manager, has announced plans for the erection of a new theatre, negotiations for which have been practically consummated.

Work on the new structure, which is to include an office building, will be started July 1 and the contemplated opening date is Labor Day, 1921. Al Beckerish has been named as manager and he will also supervise the policy of Slotkin's other houses, the Lyric and Olympic, in presenting vaudeville and pictures.

Eight acts and feature pictures will be shown thrice daily at the new house, bookings being under the direction of T. W. Todd, Gus Sun's local representative. Todd will make a weekly trip to New York to secure new acts.

An orchestra of twenty pieces, under the direction of Ralph Schwarz, will be employed.

The office building will be ten stories high and the theatre will have every convenience for both patrons and actors. The stage will be equipped with a tank. The building is to be constructed at the intersection of Broadway and Washington street, up to and including the Broadway Hotel. An expenditure of almost \$2,500,000 will be necessary. The house will be financed by the Olympic Amusement Company.

HELD UNDER MANN ACT

OKLAHOMA CITY, Okla., Apr. 5.—George Brigman, arrested here last week for violation of the Federal White Slave act, failed to provide a bond of \$1,500 and was confined to the city jail. Brigman, who claims he is ex-circus advance agent, is accused of taking Myrtle Barnard from this city to Amarillo, Tex. The girl is several years the junior of Brigman, who is thirty.

KOLB AND DILL RAISE PRICE

SAN FRANCISCO, Apr. 3.—Kolb and Dill, with their "Wet and Dry" show, played Fresno one night last week for a third return visit and raised their prices from \$1.50 to \$2, and did a gross of \$1,960.

CALVE TO RETIRE

LONDON, Eng., Apr. 3.—Emma Calve will retire from grand opera and the concert stage and devote her time to teaching. After a tour of Scotland and one more metropolitan appearance, the famous diva will open a school in Paris, which she says will be "a real academy of song."

WANTS ZIEGFELD PAINTINGS

Flo Ziegfeld was examined last week, prior to trial, in connection with a suit recently filed against him by Jeremiah T. Mahoney, as administrator of Raphael Kirchner. He is trying to recover eleven Kirchner's portraits of Ziegfeld beauties from the producer, or \$10,000 instead. The subjects include Hazel Lewis, the Fairbanks Twins, Ann Pennington, Helen Barnes, Eleanor Dell, Grace Jones, Mary Wallace, Grace Darling and Marion Davies.

According to Ziegfeld, he claimed the pictures as his personal property, in that several of the girls who posed for them belonged to his company at the time. Some of the portraits have been delivered to the New York American, he stated for reproduction. William Randolph Hearst, the witness asserted, at his (Ziegfeld's) request was called in to look the pictures over. He liked the pictures and, according to Ziegfeld, sent some one to make a contract with the artist for their publication.

Ziegfeld said that Grace Darling had not worked for him but he thought her picture by Kirchner had been retained by her. He said her painting was in the nude and that she had told him that she was going to ask Mr. Hearst to have it returned to her.

"EASY MONEY" LOOKS GOOD

BALTIMORE, Md., Apr. 5.—"Easy Money," a three act play by Alan Brooks, was given its first performance here to-night at the Academy Theatre. It is one of the best productions, both in construction and cast, that has appeared here this season. Its slangy, if expressive, title, hardly does it justice, for the play is built upon a substrata of serious thought, which its comedy and humor cannot conceal.

The dialogue is crisp and full of sharp satire upon the social order, with particular reference to matrimony as a stepping stone to "easy money." The author, as "Jack Bainbridge," was in the leading role and he made the part of the philosophic, witty, idler very attractive.

Felix Kremes was good, as "Billy Habbrouck," and Lucile Watson, as a dashing divorcee, was dangerously realistic in a very amusing way. Lillian Tucker, Thais Mayrane, Carroll McComas and Elliott Nugent essayed their several parts artistically. The performance, in detail, was finished, and the stage setting elaborate and unique.

SUES THEATRE FOR \$100,000

CHICAGO, Ill., April 3.—Pauline Fox, a singer at the Winter Garden, has filed suit against the Palace Music Hall for \$100,000, charging that she lost the sight of an eye as a result of being accidentally shot while attending a performance in the theatre on Feb. 3. Lewis Brandes, her attorney, said that she was seated in the second row of the balcony, when a bullet fired by a performer in a shooting act was deflected after striking a bell on the stage and a fragment struck her in the eye.

KLAW TO MAKE FILMS

Marc Klaw, long a partner of A. L. Erlanger in the firm of Klaw and Erlanger, is going into the manufacture of motion pictures, having organized, at Albany, a corporation composed of himself, his son, Joseph M. Klaw and a brother, A. Klaw. There are 300 shares of common stock of no par value and the active capital is given as \$30,000.

TO FILM "GIRL FROM RECTOR'S"

"The Girl From Rectors," which A. H. Woods produced several years ago, and which was one of the biggest theatrical successes ever staged, is to be made into a film by Gerald F. Bacon Enterprises. Production starts early in June.

LEADING MEN SCARCE

Stock leading men are almost impossible to get according to the agencies which ascribe the condition to the fact that leading men who got \$75 to \$100 in stock get three and four times that much in films.

"TRIMMED" ON MINE STOCK

CHICAGO, Ill., Apr. 3.—A story is afloat here that many prominent theatrical men have recently been fleeced out of thousands of dollars through a mine speculation in Arizona. According to figures, agents and other theatrical persons have invested close to \$60,000, which they stand to lose. An expert mining engineer who was retained to make a thorough investigation of the property, reports that the mine is absolutely worthless.

TABOO STAG DANCES

CLEVELAND, Apr. 3.—Vulgar dances that are said to be frequently held at stag affairs here, have been banned, according to Police Prosecutor Stanton. A woman dancer who has frequently appeared at such affairs has been hailed before Stanton and ordered to cancel all future engagements.

ZENIATER AND SMITH SPLIT

Zeniater and Smith, comedy bar act, which has been appearing in vaudeville, has dissolved partnership, and Bert Smith, the comedian, has returned to his home in Grand Rapids, Mich.

VAUDEVILLE

ALBEE TELLS OF INSURANCE FOR N. V. A.

EACH MEMBER TO HAVE \$1,000

Plans by which every member of the National Vaudeville artists will be covered by a \$1,000 life insurance policy, will be taken up at a meeting of the Vaudeville Managers Protective Association, to be held sometime this month. This statement was made by E. F. Albee, in an address at the first anniversary celebration of the N. V. A. last Thursday night.

The idea has been on foot for some time, and, at the next meeting of the V. M. P. A., will be put into operation. A sum of money will be appropriated at that time to cover the expense and for the establishment of an insurance fund.

In speaking of the work accomplished by the N. V. A. during the past year the head of the Keith circuit stated that more than \$36,000 had been lent by the organization to needy performers. Every penny of this amount has been paid back by the artists, he asserted. The insuring of members will in no way affect this relief fund, which will be maintained as heretofore, and will be open at all times, to any member who happens to have experienced a financial set-back.

The entire theatrical profession, outside the membership of the N. V. A. are envious of the organization, he stated. This attitude has led to the circulation of stories that performers who reside at the club house do not behave themselves. This, he declared, was not true. Every member who makes his home at the N. V. A. behaves, he emphatically asserted. The organization is run in similar manner to any well established hotel and, at the same time members are afforded all the benefits of a social club.

Mr. Albee asked performers to help strengthen the membership of the organization, stating that the manager would rather deal with performers who held membership in the N. V. A., although it was not absolutely necessary for an actor to belong there to do business with the Keith offices. However, he pointed out that performers who belong to the N. V. A. are, in a way, co-operating with the managers and really stood a better chance of getting along.

There were more than 800 performers present. Dancing began at an early hour in the evening and continued on into the next day. Following the addresses of Mr. Albee and a short talk by Henry Chesterfield, a buffet luncheon was served in the grill-room, from the new cafeteria, which was opened then for the first time.

The reception committee was composed of Joe Dainells, Henry Chesterfield, Edwards Davis and William Stewart.

BLIND HONOR HELEN KELLER

MONTREAL, Can., Apr. 3.—The pupils of the School for the Blind, here, paid tribute to the courage of Helen Keller. The youngest member of the school, a girl of eight, presented her with a bouquet of roses and an address written in Braille, which she read to the audience. This took place at the Princess Theatre, where Miss Keller is playing.

ENGLISH AGENT COMING

J. D. Elms last week received a letter from Harry Burns, the English booking agent, in which he announced that he and Davis Bliss, owner of several English vaudeville theatres, would sail for a one month's stay in this country on March 31. They will make their headquarters with Elms while here.

NEW ACTS

Max Burkhardt and a company of three people, in a new singing skit.

"A Miss Deal," new revusical novelty by Clarence Marks and Herman Becker, with seven people, to be produced by Herman Becker and opening on the big time the first week in May.

Johnny Black is having his vaudeville act revised and enlarged. The act, which was billed as "Johnny Black and Dardanella," will now have besides the young lady programmed as "Dardanella," eight other girls.

Al. Rogers, formerly of Rogers and Lum, and Lew West, in a new singing, talking and dancing act, by Bert Hanlon.

"The American Beauty Diving Girls," a new diving act, being prepared by Perry and Gorman. Six girls, special folding tank and scenery.

Max Linder, protean artist, is rehearsing a new protean act called "The Verdict," by George Rosener, in which he will play all of the five characters, making fourteen changes of costume. The act will be in three scenes, all in Siberia.

Ileen Rooney and Vera Bellew, a new singing and talking sister team. (Al. Striker).

Billy and Laura Dryer are rehearsing a dancing act under the direction of Frank Hale.

George Benton, credited with being a full blood Indian, is rehearsing a new act dealing with racial problems.

"All Aboard," a new Summer tabloid being rehearsed by Hodgins and Browne, its producers, opens on April 26.

Harry Ellis and Dave Irwin have a new act called "Music and Medicine," a skit in 'one,' by James Madison.

Betty Hale, who is now doing a single, will do a new act shortly with a male partner.

Louis De Marr, holder of the State dancing title for ballroom steps in Detroit, will be seen in vaudeville with a girl dancing partner, shortly.

Bob Maron, formerly a jockey for the Duke of Connaught, will open shortly in a black-face single. He is booked up until September, when he will sail to England to ride again.

Cliff Green is having a new monologue written by James Madison Tenney.

Helen Ryan, sister of Ben Ryan (Ryan and Lee), is rehearsing a new dance act with Harry Kahn, assisted by Murray Kahn.

BOOKED BY SEGUIN

The following list of sailings for the South American Tour, Ltd., has been arranged by Henry Bach, representative of Charles Seguin. Merriam's Dogs and Louise Stone sail aboard the Vestris April 14. Olinston's Sea Lions sail in June. The Mysterious Blacksmith in July, and Sylvester Schaeffer in October. All were booked by Richard Pitrot.

SHEA QUILTS PLIMMER

Jack Shea, who, for the past few months, has been booking in the Walter Plimmer office, left last Friday and is now booking two houses independently. He has the Mozart Theatre, Elmira, and the Lyric, Endicott, N. Y., booking from Bert LaMont's office.

FRAME NEW ACT

LOS ANGELES, Apr. 3.—Robert Burdette and Kay Vereker have teamed up and will be seen in a new act called "Coffee And," written for them by James W. Egan, a magazine writer. They are now rehearsing under the direction of Capt. Leslie T. Peacocke.

V. M. P. A. TO MEET APRIL 18

The Vaudeville Managers Protective Association will hold its annual meeting and dinner at the Plaza Hotel on the evening of April 18. More than 200 invitations have been sent out to the heads of circuits and their executive staffs.

START CABARETS ON OCEAN LINERS

ST. PAUL CARRIES THE FIRST

The first step toward the establishment of a regular cabaret aboard ocean liners was taken last week when the Atlantic Transport Company entered into a contract for the furnishing of entertainers and musicians for their ships.

The St. Paul was the first boat to carry entertainers and left last week for Liverpool. If the plan proves a success, other boats in addition to the six already contracted for will adopt the same scheme.

The contract was entered into with Harry Simmons and Maurice B. Adler for one year and carries an optional clause for five years' renewal providing the idea proves a good one. This is the first time such a contract has ever been given in America.

The first orchestra, under the direction of Chas. Davis, of the Winter Garden, included Wm. Davis, pianist; J. J. Scarf, drummer; Sam Tusch, violinist, and Chas. Jucci, cellist.

Adler will personally direct the next orchestra of twenty-five men. Simmons and Adler have recently returned from a trip during which they arranged for the various entertainers and musicians to play at cabarets in foreign ports until the succeeding boat arrives with a new bunch, when they will be replaced and return. Thus, the entertainers aboard the St. Paul will, upon their arrival in Southampton, appear in a cabaret there until the arrival of the next Atlantic Transport liner with a new company to replace them in the cabaret. The original entertainers will then return on the liner.

BUCKNER ARRESTED AGAIN

SAN FRANCISCO, Apr. 2.—Arthur Buckner, of the Buckner theatrical interests, was arrested yesterday on a warrant sworn to by George Zehender, of 427 North C Street, San Mateo, who accuses him of obtaining \$2,000 under false pretenses.

Zehender charges Buckner got him to invest the money by misrepresenting the income of the Buckner interests. Buckner says Zehender's money was safely invested and expressed surprise at his arrest.

Buckner was arrested in New York last year, after a short time before, being released from the United States Federal Prison at Atlanta, Ga. At that time, S. Edward Ginsburg, of the Candler Building, his attorney, had his mentality examined at Bellevue Hospital and finally secured his release from charges made by persons to whom he had sold an interest in his producing corporation.

BECK TO CUT OFF SMOKING

SAN FRANCISCO, Apr. 2.—Martin Beck, president of the Orpheum Circuit, has about determined to eliminate the smoking privilege at the San Francisco Orpheum, this being the only house on the circuit allowing the privilege.

Mort Singer and Mr. Beck are conferring with Morris Meyerfeld regarding the purchase of a site for the erection of a new, popular-priced vaudeville and picture house along the same lines as the State Lake in Chicago.

GERMAN CONTRACT CHANGES

BERLIN, Apr. 3.—Several important changes have been made in the Winter Garden contract. Vaudeville performers playing there will hereafter receive indemnity for matinees and for transportation and baggage to the amount of one-sixth of their contracted salary, according to announcement made here several days ago.

"GALLANDO" ARRESTED

James Gallander, known to the vaudeville stage as "Gallando," a clay modeler, has been arrested on a charge of felonious assault made by his seventeen-year-old daughter, Minnie.

The details of the charge include branding with a red hot poker, throwing knives, jabbing her with an ice-pick, sticking needles in her body, breaking off and pulling out her teeth and pouring scalding water down her back. Further statements of alleged torture are that the girl was locked in a trunk and carted around from place to place with baggage, that she was starved and, at other times, fed whiskey. The girl is said to have about 100 scars on her body as a result of inhuman treatment and bits of her face are knicked out. She escaped from her father's house through a cellar window and was found unconscious on the street and taken to a hospital.

"Gallando" is an Englishman, fifty-eight years old and has appeared in every country in the world, having, at one time, been a member of the "World's Entertainers." Of late years, he has been unsuccessful in obtaining dates and appeared on the screen, doing a bit, entitled "Miracles in Mud."

Gallando denies having treated the girl cruelly, stating that if she was abused, it was unknown to him and took place while he was on the road.

BOWERS ACT OPENS

The vaudeville version of the musical play, "His Bridal Night," with Frederick W. Bowers and Company, opened on Monday at Elizabeth, N. J. The act comes to the Alhambra next week, with the Colonial and Palace to follow. Margaret Mayo, author of "Twin Beds," arranged the act.

Besides Bowers, the cast consists of Alma Youmans, Harvey Lifford, William De Vens, Jeannette Parker, Salome Parker-Bassey and two others. Charles Sinclair produced the act, which is being handled by Max Hart.

OPENING BILL PICKED

BAY CITY, Mich., Apr. 5.—The opening bill at the Regent Theatre, the newly acquired Miles Theatre here, contains the following acts: Challis and Lambert, Maggie McClare and Company, Diana Bonnaire, "The Heart of Annie Wood," Bison City Four and Mannon's Birds.

WANTS 2 WEEKS' NOTICE PAY

Edward Lang has filed complaint with the N. V. A. against Horace Golden, the magician, claiming that the latter discharged him from the act several weeks ago at the Allegheny Theatre, Philadelphia, without giving him two weeks' notice.

DENISHAM HAS NEW ACT

SAN FRANCISCO, Cal., April 3.—The Denishawn Dancers have put on a new dance production called "Jalnar of the Sea," which features Anne Douglas and was shown for the first time at Pantages Theatre here during the week.

GOING TO ITALY

Mike Lacey and Joseph Comfort, who do an Italian act in vaudeville, have been signed by Perry and Gorman for a trip to Italy, at the end of this year, in a new revue that is to be produced there.

HANDLING JONES OFFICE

Otto Shafter and Estelle Bonoff, both of whom were in the employ of the late Tom Jones, Shafter as assistant and Miss Bonoff as secretary, have taken complete charge of his business.

ROBERTS HAS PNEUMONIA

Ben Roberts, orchestra leader of the Colonial, is ill with double pneumonia. Fred Daab, of the Palace, conducted in his place at the Century concert Sunday night.

VAUDEVILLE

PALACE

Emma Trentini was programmed, but did not appear, for the third time, and her place was taken by Jane and Katherine Lee. Before the sixth act, Will Morrissey appeared and told the audience that the scenery for Elizabeth Brice's "Overseas Revue" did not arrive and the act could not appear at the Monday afternoon performance. Nellie V. Nichols and Roscoe Ails substituted.

The pictures opened and were followed by Everest's Monkeys, an act that played the Palace a month or so ago and registered strongly, due to the antics of the monks. The Simian orchestra, wherein they play, is well timed and the stunts performed on the swinging bar closed the act to much applause.

Wilson and Larson, new here, opened with a comedy number and then went into a series of acrobatic feats, a few of which, especially the double somersault, were excellently delivered. An interruption "bit" was overworked, but should be toned down to get proper results. An attempt at comedy got nothing. The boys have ability, but should change their material so that the big punch comes at the finish.

"Vanity Fair," presented by Yvette Kiviat and featuring Bobby O'Neil and Alma Adair, proved to be a splendid offering, with an abundance of beautiful wardrobe. It will be further reviewed in the New Act Department.

Georgie Price had a soft spot and made the best of it. He appears to be too sure of himself while giving imitations of several stage celebrities. Sister Lillian, whom he ushers upon the stage, will, with proper training, become a clever performer. At present, she is possessed of a pleasing voice and renders her numbers with intelligence. Price should omit the business of having the audience call aloud their favorite actor, as it tends to cause confusion. However, he scored solidly after being on view almost a half hour.

Jane and Katherine Lee interested all with an act that contains many possibilities, but is sadly in need of rehearsing. When a sure fire laugh line is spoken both the Kiddies and Phinney go right ahead with the next speech, losing the punch. Jane and Katherine are clever and prove they can deliver "Movie Stunts," for, in the dramatic episode, many a wet eye was evicted.

"Topics of the Day" was flashed during intermission.

The Arnaut Brothers have not changed their act since their last showing. Everything undertaken is cued to the second, and it would be advisable to cut the opening, as it drags. The acrobatic musical numbers went over and the whistling finish, wherein they imitate "Two Loving Birds," sent them off well.

Nellie V. Nichols opened with a parody on "Vamp" and received a few laughs. Her act is made up mainly of popular numbers and two special songs, one of which she has been identified with for the past five seasons. It tells of her mixed nationality. When she introduced the number long ago it was a sensation and just fitted to her style of work. But, time has changed things and the number barely got over. A comedy bride number with a short monologue preceding, held little or no comedy value and slowed up the act. A song with a guitar accompaniment closed the offering to a fair amount of applause.

Moran and Wiser were next to closing and scored substantially with their comedy hat throwing. Moran is a comedian and proved his worth at this performance, while Wiser put over a few catches that were applauded.

Roscoe Ails, also appearing at the Alhambra, came down minus Midgie Miller, claiming that she sprained her ankle. He and his Jazz Band held them in to the finish and uncovered a brand of "Shimmy" and grotesque stepping that brought heavy applause.

J. D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

COLONIAL

John S. Blondy and Brother were handicapped on Monday afternoon by opening to an audience which had to wait for a show that was started by the news reel at 2:40.

Blondy and, his brother, assisted by a dog, offered one of the best acrobatic strong-man and tumbling acts to be seen. The men do some sensational stunts and the dog also does some work that has never been done before.

Jeanne Germaine, programmed as the "French-American" soprano, is a tall, blonde-haired woman who possesses only a fair voice as far as operatic ability is concerned. She delivered a routine of what was programmed as "songs of yesterday and to-day," and offered, for her latest numbers, "Dear Old Pal," and a published number from the "Follies." She would have done better, if she did not take the encore and bows. Her act is much too slow and needs a lot of strengthening.

Maurice Diamond and Lola Girlie, started the real entertaining portion of the bill with their dance offering, assisted by David Franklin at the piano. Lola Girlie can compare favorably with the best of toe-dancers seen on the stage. She is light, airy, as graceful as it is possible for anyone to be; in fact, she does all 'round good work. Diamond's eccentric dance proved to be its usual riot and resulted in an encore. The act is snappy from start to finish and, where fast work isn't offered, one is compelled to admire the beauty of the other numbers.

Allan Coogan and Florence Flynn have, without a doubt, one of the best laugh two-acts "in one" to be seen in the business. While it is true that some of the lines can be termed suggestive, the fact remains that they are clever and, most of them so true to life that one can't help but laugh. The plot is worked round the idea of a young man who has taken a girl out, spent forty dollars on her, and then has her try to leave him by just saying "Good Night." Of course, the regulation stalling for time and other things follow, and the pieces of business employed are good.

"Under the Apple Tree" is the act recently reviewed as new in THE CLIPPER under the name of "The Love Garden." John Sully and Muriel Thomas handle the comedy well and Ethel Rosevere, who formerly appeared with Maurice Diamond and Miss McMahon, does the female juvenile very well. Carly Byal has replaced the juvenile who was in the act when it was reviewed. The act is written with clever lines, some good numbers, and is nicely set. The costumes should be better for the money which seems to have been spent on them.

Bert Erroll opened the second half and was accorded a very big reception at the close of his offering. He will be fully reviewed under New Acts.

Moran and Mack are funnier than ever with their black-face offering. The boys are using most of their last season's material, now being done by a number of black-face acts and have also installed quite a few new lines. Both their old and new gags were big laughs.

Joe Santley and Ivy Sawyer, with their capable company of four girls, offered their classic among vaudeville acts, "Bits and Pieces," and were a sensation.

Vera Sabina, with Maurice Spitzer, went on at 5:40 and, due to the hour, had many walk out on them. G. J. H.

GET 123 WEEKS IN ENGLAND

Horton and LaTriska have received contracts calling for 123 weeks in England. They open at The Moss Empires, Birmingham, on October 11th.

ROYAL

Worden Brothers opened in foot-juggling feats similar to other acts in this line. The act is essentially the same as that of the Wartenburg Brothers of years ago.

Gosler and Lusby were a surprise in number two spot, their songs and parodies being very good and the toe dancing of Miss Lusby exceptional, especially the rag. They took four bows to solid applause.

Jack McBride and Marion Day, in "The Meanest Man in the World," have a cleverly written and well played little sketch with a sure-fire "tag." Barring a slight tendency to talk too fast and in monotones, McBride plays his part well. Miss Day is winsome and handles her lines in a convincing manner.

Val and Ernie Stanton, with their strange mixture of subtle comedy and "hoakum," get over nicely. The playing of rag on the harmonica was worthy of the applause it received. Pulling the lights and throwing a spot at the entrance, for the encore, brought them back for a dance. They took four bows.

"Cave Man Love," featuring Billy Rhodes, has a splendid idea and the material is new. The opening is attractive, but the line "Hell of a note" should be replaced. Otherwise, the act is entertaining and attractive. A girl who wears a towering head piece did her share to put the offering over for applause. The cave girl, in tiger skin and with bare legs, showed her figure to good advantage and danced better than the others. Due to a change of lines since the act played the Colonial, it now needs cutting.

Combe and Nevins were only fair. Several songs, single and double, with one boy at the piano, were weak. The boys have, probably, been playing in cabarets, but it is a long step, sometimes, from a cabaret to a vaudeville act. There is a sameness and monotony to their offering that is unrelieved and their only bid for applause was a suggestive closing number which they tried to make more apparent by waits at certain lines. This may get by in some cabarets, but does not help much in vaudeville. The future of this act is certainly not in any but the medium time.

James C. Morton, reviewed last week, went somewhat better at this house, principally at the opening of the act. He has wisely eliminated the stage hand bit, which improves the act considerably. Just why he continues to force the speech of thanks at the end and pulls that "prima donna" "God-bless-you-all" exit speech, when it is not necessary, is a matter for conjecture.

Eva Tanguay, with practically the same act she used at the Palace and in Philadelphia, came on with a spontaneity and vibrant personality that exudes and obtrudes itself upon you from her initial appearance until some time after she has made her final exit. Since the years when she played "Ferosia," the girl detective, in Perley's "Chaperons"; with Frank Daniels in the "Office Boy," singing "Plain Mamie O'Hooley," and in her own company of the "Sambo Girl," time has not dimmed nor has custom staled the quality of her offering.

With a number walking out, the Aerial Valentines had a hard time, but rewarded those who stayed by a number of clever feats on traps and a specially constructed revolving set of rings. They both looked neat in suits of cream color and held the attention of the remainder of the audience.

H. M.

POISONED BY MONKEY BITE

CHICAGO, Ill., April 3.—Joseph Daley, Howard Animals, was severely bitten in the hand by one of the monkeys recently and the wound developed blood poison. He was forced to undergo an operation in order to save amputating the entire hand.

RIVERSIDE

Barbette, who opened the show with a sensational tight wire and trapeze offering, displaying, besides the stunts offered, showmanship of sterling merit, did so to a house that was packed. After giving the folks out front several surprises, the act springs a surprise by disclosing that Barbette is a man. He was deservedly applauded.

Julia Curtis, billed as the girl with many voices, displayed a few of them in her imitations. The best part of her work is the bit in which she shows the resemblance of certain popular performers to different birds and animals. She took two encores and some bows as her reward.

George Choos has done an excellent piece of work in the restaging of his "Love Shop." He has retained the main plot and some bits of business, but the dressing, setting, most of the people and the comedy are new, or almost so. Eddie Vogt is featured, with Harry and Grace Ellsworth as the next brightest luminaries. Vogt did his usual smooth work and the Ellsworths, especially Harry, took the house by storm. The act finishes up much better than it did before, and, in fact, the new pep that has been injected into the piece gives it a renewed lease on life.

Harry Mayo held down the fourth position creditably and amused with his talk on "Prohibition." He sings well and puts his numbers over very nicely.

Sophie Tucker, who shared headline honors with the Dooleys, deserves credit for the way she put her act over. Her songs are new, which helps a lot. She puts them over with the old Tucker pep and go and took several encores. She had the folks yelling like madmen for their favorite numbers.

Following intermission and "Topics of the Day," which showed a little humor, came Eric Zardo, a pianist of real ability. There is only one criticism of his act and that is the length of his first two numbers. However, that should not detract from the praise that is justly due him, for he played his piano, a concert grand, as it is seldom played in the two-day. He specialized in deep tonal effects and, despite the weight of his selections, scored a hit of more than ordinary proportions.

Franklyn Ardell and his lady assistant offered "The Wife Saver." In the past four years or so, we have seen this act several times over, but it got laughs just as well as it did the first trip. Ardell was genuinely funny, getting his remarks off with lightning rapidity.

The Dooleys, in the words of the populace, "took the cake." To describe their act and the numerous bits of burlesque they put over would take too long. So engrossed was the writer in laughing that he even forgot to take down the number of encores they got. We think they were eight in number, unless we missed a few. Sophie Tucker was induced on to the stage and came in for several extra bits of business.

LaDora and Beckman closed the show with a novelty aerial offering, the major portion of the work being done by the woman, who is remarkably developed.

S. K.

MILES OPENING NEW HOUSE

BAY CITY, Mich., April 3.—The new Miles Theatre, the Regent, opens here on April 5, playing split week bills. The house was opened to break the jump from Detroit to Minneapolis. Acts that had to make this jump in the past were forced to lose a week in Chicago, but, according to the new scheme they will play the house for three days, coming either way, thus breaking the jump and losing only half a week.

RESUMING OLD ACT

Frances Pritchard is to resume her old act again, opening next week at The Riverside after a preliminary date out of town this week. In the act with her will be Donley and Tierney, replacing the old dancing team that worked with her.

VAUDEVILLE

JEFFERSON

(Last Half)

A "Spring Festival" was being held all week, with ten acts offered in each half, in addition to the big film feature.

"The Human Victrola," a singing novelty offering, with the Misses Grace Forrenz and Alma King, was deserving of a better spot than opening, especially after seeing some of the acts which held spots on the lower section of the bill. The girls sing from the interior of a talking machine body, in pleasing contralto and soprano voices. Their setting is attractive and their harmony good.

Glenn and Richards offered a fair song and dance turn in the second spot. The man does most of the dancing and holds his end up well. The singing, done by both, needs some improvement in delivery.

"The Financiers," with their song offering, were liked. The men are still using the same talk in working up to the song portion of the offering, and have put a few new numbers in the routine. They possess good voices and harmonize well.

Les Merchants, consisting of two men and two women, have a distinctive novelty in their French musical clown offering. The men play a variety of string instruments well and the women give a good account of themselves in some singing. The latter deliver their numbers in French, and while the audience did not understand the meaning of the numbers, their voices were sufficient to get them over.

Billy Barlow followed the news reel with some comedy patter and juggling that needs a lot of speeding up. He offered a lot of material a la Harry Breen for the last portion of his offering, using practically the same lines, as well as the tune. He went well here.

Anderson and Golnes have a good black-face offering, featuring a number of fast songs delivered in "coon" style. The men also put over some good comedy, and although it resembled the "ghost" bit done by Pistol and Cushing for years, the manner in which they handle it made it good for a laugh. The best part of the act lies in their songs and delivery.

"The New Teacher" is supposed to be a comedy quartette act. But what a slander to the name of comedy! There is not one gag used in the routine that does not date back to the original school act. The four work in the old "tough-guy," "Hebrew," "sissy" and "Dutch" characters. Beyond a few good spots in their singing the act is poor.

Cantwell and Walker were the hit of the show with their comedy offering. Cantwell is springing a lot of gags that will be understood by service and ex-service men only, but there seemed to be enough of this kind in the audience to net a lot of laughs for him. Miss Walker is a capable "straight."

The Theodore Trio have a sensational act. It will be reviewed under New Acts.

G. J. H.

AUDUBON

(Last Half)

The Jennler Brothers followed the overture with a very good routine of stunts on the trapeze, double trapeze and in the line of strong man stunts. These boys have one great asset and that is that they leave all stalling out of the routine.

Holden and Heron made a slow start with their offering, but speeded up rapidly. The man, in the opening, takes the part of a "rube" bill poster and maintains the character effectively throughout the act. He has a clever line of talk, and the woman serves as an excellent foil for his gags. The man also gave a good account of himself in a song, which he delivered in a good tenor voice.

Julia Kelety was accorded a reception on her entrance. The numbers in Miss Kelety's routine this season are not fitted to her as well as those she used last year. Her personality and delivery will always be great assets, but she could do so much better with numbers adapted to her style of work. Her closing number, "Rose of Picardy," a very pretty ballad, stopped the show, for it seemed to be written exactly for her type. Following that number, she was not permitted to leave until she had rendered a few encores.

W. E. Whittle has the ventriloquial ability to play the big time and shows it in a few of his stunts. However, his present material is the kind that pleases old maids mostly. The talk is slow, the laughs few; in fact, the act needs a lot of life put into it.

Shaw and Bernard, one doing "coke-fiend" comedy in an excellent manner and the other "Hebrew" comedy, gave a good account of themselves. One member of the act sings in an excellent voice and tells of sleeping with King Solomon and playing poker with George Washington and Napoleon. He is deserving of all the credit for the act's getting over.

Loretta McDermott was the only one billed in her act with Eddie Cox and their jazz band. The two have personality and ability and about the best jazz band in the business.

VAUDEVILLE REVIEWS

(Continued from Page 9)

FIFTH AVENUE

(Last Half)

As gypsies, in a special set, the Gerald's play violins, banjos and cello. In "one," they play mandolins cleverly. The sextette from "Lucia" was well done.

Buckledge, Casey and Company, in number two spot, get over nicely, due mainly to Miss Casey, who did the major portion of the work. The singing of "My Hero" brought a hand, and a quick change to a soubrette costume disclosed much cleverness in a song, dance and "Shimmy," the latter being the best this reviewer has seen. A Spanish number closed strong.

Finlay and Hill use a stage hand as a "plant" and he puts over a number well. Miss Hill's voice is clear and her enunciation good. Finlay has a natural manner and method. The ensemble at the finish sent them over to three bows.

Kingsley Benedict and Company, in "Rollo's Wild Oats," have a splendid dramatic sketch, which held the interest of the auditors tense at all times. It is one of the best legitimate efforts in vaudeville and was well and capably acted, especially Rollo and his brother, cleverly doubled. The guard was a little weak. Tumultuous applause rewarded their efforts.

Laurel Lee, among singles, proved an oasis in a desert of monotony. She is pretty, clever, dainty and has a very plus personality. The French accent must have been acquired after careful study.

Laurel, in a pleasant voice and petite manner, sings a couple of songs, talks a little, kids with the audience and seems perfectly at home. Her make-up was good and her last gown a dream, although a trifle low on one shoulder. She has a brilliant future.

James C. Morton and Family made more of a hit at this house than they did at either the Palace or in Philadelphia. Jim works with too much of an effort and dwells on the family relationship at too great length. Ringing in a stage hand and telling him to chloroform his children, in a sarcastic manner, brought no laughs and was in poor taste.

Sebastian and Myras presented a dancing act weak in spots. The girl, in white, was graceful and the toe dance and split good. The other girl is so thin that more clothes would be to her advantage.

The "Pony Trot" and "Shimmy" was picturesque and brought hands at the finish. They received two bows and "stole" one.

Bert and Betty Wheeler took four bows at the finish of their comedy and singing act. The gold tooth business was a scream and the dancing good.

The Bell Claire Brothers closed with their wonderful hand-to-hand act, which did not receive the applause their work merited.

H. M.

REGENT

(Last Half)

The Wyoming Trio, two men and a woman, twirled ropes, sang, danced and chattered. The rope-twirling element of the offering stood out beyond anything else they did, and after a lot of arduous manipulating, they managed to create a favorable impression.

Beck and Trust, one of whom plays the piano, are a couple of good-looking singing comedians who work fast and humorously, at times. Their act has merit and, if they could manage to inject a little more class into their manner of working, they would probably find the going much more easy.

John R. Gordon, assisted by another man and a woman, offered a humorous playlet called "Meatless Days." It deals with a couple of poverty stricken pals who discover that a violin owned by one of them contains \$10,000 in bills. How the woman, thinking they know nothing about the money, buys the violin, thinking she's fooling them is humorously told.

Manon and Company look like mother and daughter and the latter plays the piano exceptionally well. As for Manon, she has a very interesting voice, a sort of mezzo-tenor, which, together with a Pagliacci costume she wore at the beginning, helped favorably to disguise her sex. The act is a high-class musical offering and, at this house went over with a bang.

Hughie Clark is nothing if not a cheerful looking comedian. He has an exuberant smile that helps him put over his songs, but his line of chatter wasn't particularly distinctive. His grin being infectious and his girth round and roly-boly, however, they just couldn't help laughing. As a result, he was decidedly fit with a capital I on this bill.

Maxine Brothers and Bobby is really two-thirds Bobby. For scarcely, if ever, is a more human sort of canine to be seen disporting himself between a couple of balancing acrobats. Bobby has a manner about him that is charming.

M. L. A.

CITY

(Last Half)

McCormick and Austin opened with a fast bicycle and comedy offering. The team, man and woman, have a routine of good stunts, and, although they did not produce anything new, worked well enough to get over for a good hand.

Callahan and Kenyon, both men, offered a "straight" routine of published numbers. The two present neat appearances and have fairly good voices, but that is about all. Their delivery of songs is mediocre and needs something in the way of pep.

Martin and Courtney made a rather slow start, but worked up to a very big hand and took an encore at the close of the turn. The act is given in one and two and consists of "hokum" from start to finish. The man leads off with a song delivered in "hair-lip" style and follows with some talk with the woman. A so-called burlesque on drama is then given in two. Some more "hoke" of other varieties followed and, for an encore, the man delivered an "anti-prostitute" recitation. The pair show some ability as performers, but their present material is poor.

Hamlin and Mack followed the news reel with a neatly arranged and set song and dance offering, and yet died at the close of the offering, with only one or two in the audience applauding. The two open in victrolas, with a song and some talk. After they enter from the boxes, they deliver a routine of songs and dances. While their material needs some improvement and their finish strengthening, they certainly did not merit such a poor reception as they were given.

Mary Haynes and Company, the latter being a pianiste, made up in applause for what was not given to the act preceding. But Miss Haynes deserved all she received, for she is a clever performer with a fairly good routine. Most of her numbers are special ones and she makes the most of them through delivery.

McKay's Scotch Revue, consisting of one man and six girls, had but few good spots to brighten up a very slow offering. These were in the singing of one of the girls and a few of the dance bits. The act also uses the bagpipe and drum band, which pleased some in the audience.

Peck and McIntyre were a riot with their black-face and English characters. These two make the most of practically every line in the act and got results here as far as laughs are concerned.

The Powell Family, an acrobatic act with five people, closed the show.

G. J. H.

PROCTOR'S 23RD ST.

(Last Half)

Scamp and Scamp, with a horizontal bar act, opened doing the usual tricks and very old comedy. The "Giant swing" and the "Pederson trick" were the best.

Storey and Clark, in one, made a hit. Miss Clark has a strong and pleasant voice and certainly knows how to sell her songs. A xylophone, camouflaged as a piano, was well played by Storey. The dress with the silver bodice and net skirt trimmed with rosebuds, was pretty and effective. Whether the act was cut at the supper show or not is a matter in doubt, but Storey did very little besides accompany Elsie on the piano.

An act billed as "Thru Thick and Thin" disclosed a novelty idea that was wasted. With a special drop in two, showing a circus lot and tents, a fat woman and a living skeleton went through a routine of songs, dances and talk. Some of the gags were in vogue when P. T. Barnum was alive and the showing of the fat woman's legs several times by the expedient of leaning way over, with back to the audience is bad. In fact, there was an unwarrantable display of lingerie throughout the whole act. With a well written sketch, the team should be able to make the better small time.

Stager and James, reviewed last week, still insist on using gags that are open to question. "You'd be surprised for two dollars" is certainly out of place.

Scanlon Brothers and Scanlon, three men and one girl in a very good act, closed the bill. The harmony singing was exceptionally good and the dancing, especially of the girl, better than the average. She looked well but might change her costume to some other color than black, which would present a better contrast to the boys in dress suits; or, at least wear a red rose in her hair or corsage as a flash of color.

The ensemble dancing was novel and well staged, but the act could be improved by replacing the tenor solo with another number. The act is worthy of the better time and, with a few slight improvements, should reach the big time.

Follis and Ray, and Rogers, Colwell and Mantell are reviewed under New Acts. H. M.

PROCTOR'S 125TH ST.

(Last Half)

Dangle's Misfit Army opened and with the assistance of a midget did a travesty that was not new but brought occasional laughs.

May Evans, who whistles and gives imitations of most everything, slammed across a riot. They pulled the lights out, but she was forced to take another bow. She was formerly with "What Girls Can Do."

Burrell and Burrell talk, sing, juggle, do card tricks, dance and wind up their act with a travesty on mind reading. The girl talks, and sings through her nose. Burrell does the front and back palm neatly. The running time of seventeen minutes is too long and the word "Hell" unnecessary.

Florence and Harvey dance on pedestals. The girl also does a single, but fails to point her toes while kicking. The man "stalls" too much.

Florence, in a short dress, with hair hanging, does solo dances and her partner joins her for a finish. Florence should take more care with her bodice, for when it came open twice, showing quite an expanse of anatomy, the audience, very inconsiderately, laughed.

Meyers, Burns and Wood shared applause honors with May Evans. The boys have lots of pep; their harmony singing is good and the singing of Ja Da as heard by a Jew, an Englishman and an Irishman, is immense. They were forced to take an encore.

Browning and Denny's best number was the Chinese song, with the woman cutting out all her imitations except Foy. But she is not doing this as well as she used to. Her eyes were too blue and gave the impression they were closed most of the time. Denny is working with more assurance.

Cook and Vernon have some "wise" talk which is inclined to border on the "blue" line at times. The girl's "kid" is clever, but her eyes were much too heavy and her manner of dressing her hair not in keeping with the character.

Eddie Girard, of Donnelly and Girard, and "Natural Gas" fame, does his familiar "Cop." Last seen with Jessie Gardner a number of years ago in practically the same act. Mr. Girard has lost none of his ability as a comedian or dancer although his voice is not as strong, especially in the "I'm a Dandy Cop" number. The "monkey" which Girard has done for years, brought laughs and applause.

The Six Kirksmith Sisters, in a special set, not only looked well and pretty, but harmonized nicely in their singing and playing of brass.

KEENEY'S

(Last Half)

Following an overture specially selected for the Easter season, the show got under way with The Schmettans, an excellent offering. They present a routine of juggling and balancing feats, which, aside from being difficult, are somewhat off the beaten path. The man, who is the understander, seems capable of supporting his partner in more ways than one. They were received with favor.

Rome and Nager had a rather easy time of it in number two spot, despite the position they held. Their offering is neat and contains the necessary number of laughs, with enough singing to break up the talk. They both have good singing voices, which is somewhat of a relief. They went well.

Ray Conlin is billed as a celebrated ventriloquist. Maybe? Anyway, we don't deny it. What we want to say is that he is a very clever one, which is more important. And, in addition, he has a knack of putting in a word here and there to get a laugh that isn't in the act. He told a number of stories that were new to the writer, and was applauded with fervor that was genuine, for he got off some good raps at the army, which went well with that part of his audience which had been through the mill.

The O'Donnell Brothers presented an Irish scene that went well for two reasons, firstly because it was Irish, and secondly because Erin's sons were there to see it. For a detailed review, see New Acts.

Following the news reel, came our friend of the big voice and blustering manner, Corse Payton, himself, who presented a new sketch. But he didn't bluster nearly as much as he used to. See New Acts.

The Carola Three, a trio of lads in the uniform of Uncle Sam's Jolly Jack Tars, followed and sang with more will than voice, several numbers that appealed strongly to the audience. One of the lads will, in time, develop into an excellent nut comedian, for he showed signs of ability in that direction. They proved the truth of the old song "All the nice girls love a sailor."

Natalie Ferrari and Company, in a clever dance offering that included toe, eccentric, old fashioned and burlesque dancing, closed the show and held them, in gaining increasing interest and applause as the offering progressed.

"The Daredevil," with Tom Mix, was the feature photoplay.

S. K.

VAUDEVILLE

CHARLES RICHMAN & CO.

Theatre—Greenpoint.
Style—Comedy playlet.
Time—Twenty-eight minutes.
Setting—Exterior.

Motion picture stars, as a rule, are usually disappointing when they invade the realm of the spoken drama or vaudeville, for their appearance, heroic as it may be, is belied the moment they open their mouths.

Richman, however, is different, for he had years of experience on the legitimate stage before going into pictures. His act, called "The Fur-Lined Overcoat," is a comedy sketch with just enough of dramatic relief to make it interesting.

The story is that of a New York show girl who has been hounded continuously by a roué of the worst type. He has finally succeeded in getting the girl into his apartment in a little town outside of New York. There he has attacked her and she, in order to get out of his clutches, steals his fur overcoat and runs away in it. He follows with a sheriff, who has a warrant for her arrest. The hero, however, saves the situation and the heroine and all ends happily.

Richman, as the hero, is excellent, and is given capable support by Edmund Abbey, character actor, who plays the villain very well. Gypsy O'Brien, late of "The Royal Vagabond," is the heroine and Dick Collins is the sheriff who does his duty. The act will find the going easy, for Richman will find a large following wherever he goes. S. K.

MAUDE FEALY & CO.

Theatre—Harlem Opera House.
Style—Dramatic sketch.
Time—Fourteen minutes.
Setting—Special, in three.

A gripping and novel sketch was presented by Miss Fealy, with very capable support. In an exceedingly well written plot and dialogue, an author who is at a loss for a plot in a play which he is writing, has many angles revealed to him by allegorical characters, much after the style of "Everywoman." The characters, coming through a black velvet background with head spots thrown on their faces in different colors, seem to appear and disappear in a manner very Belasconian.

Some of the speeches were a trifle long and rather didactic, but, perhaps Miss Fealy's reading, done mostly in monotones and rather mechanical, had something to do with this impression. She lacked the necessary warmth the part of a loving wife demands.

One of the first tricks learned in stock or repertoire that Miss Fealy should know, is to always have a "shot," doubled off stage. When the gun didn't go off, the audience laughed, as they will every time.

This act seemed "over the heads" of most of the audience, and they were inclined to snicker, but, in the better houses and with a different "tag," the one used being weak, it should more than make good. The lighting effects were cleverly worked. H. M.

GOULD AND ALLMAN

Theatre—Hamilton.
Style—Black-face.
Time—Fourteen minutes.
Setting—In one.

Two men in black-face make up the team. Both deliver their material well, but their offering is best suited for the three-a-day only. It consists, for the most part, of talk, a comedy bit with a camera, and, in the closing bit, the use of banjorines. This last part of the act, with the instruments and singing, could be worked up better. The men have ability, and, with proper material, could make the big time. With their present act, they will do nicely for the better class of small time houses. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Page 23)

GERTRUDE GRAVES

Theatre—Fifth Avenue.
Style—Singing.
Time—Twelve minutes.
Setting—One.

With a voice that is much above the average found in vaudeville, Gertrude Graves offers selections ranging from light ballads to Grand Opera. Her tones were sure and her phrasing good, and both showed the result of practice, although inclined to be "throaty" occasionally.

The recitative used for the second verse of the "mother" song was not rendered with much sense of dramatic values.

The piano was not only unnecessary, but detracted because Miss Graves went to it only once, and then to toy with the keys for a part of one verse. More attention should also be given to make-up, especially the eyes.

The lack of forethought in the selection of a dress with a more harmonious blending of colors was also a bad feature, for there was purple, orange, garnet, cerise, pink and silver, all striving for supremacy and literally crying in antagonism. Select another dress, omit the piano and the purple, "throw" on the orange lamp and, with her voice, Miss Graves may break into the real big time. H. M.

WARD, MARION & CO.

Theatre—Fifth Avenue.
Style—Comedy skit.
Time—Twenty-seven minutes.
Setting—One and three.

Solly Ward, long identified with burlesque as star attraction, opens his act in one. Together with Marion Murray, he indulges in some "cross-fire" which brought laughs through Solly's inimitable manner of handling comedy.

Going to "three," several bits from different shows were used and blended skilfully, showing a clever commingling of humor and pathos. Ward's manner of working is not unlike Sam Bernard in the days when Bernard dropped the low comedy methods for such characterizations as "The Rich Mr. Hogenheimer."

Marion Murray lent capable assistance, but should deliver her lines to Ward and refrain from continually staring straight at the audience. H. M.

PEGGY BREHMEN & BRO.

Theatre—Fifth Avenue.
Style—Balancing.
Time—Nine minutes.
Setting—Special. Grotto.

Peggy Brehmen and brother open in a special set in three. The brother, as Mephistopheles, without the moustache long identified with his Satanic Majesty, makes his appearance from the drop and pantomimes. Miss Brehmen is then revealed standing behind a scrim set piece. The lights then go out with her fading from view and a magnesium flash, while they "fly" the set piece is used.

Using free-support ladders, the act then goes into a routine of juggling, single and double tricks long identified with acts of this class. Miss Brehmen looks neat in her white tights and, with a pleasant smile and personality, succeeds in putting her tricks over. The breakaway ladder was only fair, but the rope-jumping was clever and would make a better closing trick. H. M.

OPENS BOSTON, APRIL 12

The Shuberts will present "Not So Long Ago," a comedy by Arthur Richman, in Boston on April 12. Eva La Gallienne and Sidney Blackmar will be in the leading roles.

CORSE PAYTON & CO.

Theatre—Keeney's.
Style—Crook playlet.
Time—Thirty minutes.
Setting—Interior, living room.

Corse Payton is with us again. Just as surely as Easter comes every year, so does Corse Payton with a stock company, and, later, with a vaudeville act. True to his threat to be with us forever, he has come again.

This time he has a crook playlet, of which the plot is as follows: Two crooks, man and woman, reformed, and now living respectably, find a diamond necklace that was lost by one of the ladies of the Doughheavy family, or something like that. They want to return it and claim a reward, but fear the villainous chief of police. The woman's brother, a weakling dope fiend, steals the necklace, but, of course, Corse is too clever for him and gets it back.

Exit the kid brother. Enter Flaherty, detective, who, as detectives on the stage always are, is seeking an inspector's badge. Like a couple of boobs, the crooks give up the necklace, only to be double-crossed by the detective. But they get even, for, seeing an opportunity, they jab him in the arm with a loaded hypodermic syringe, and give him the whole contents of dope. Villain collapses, crooks escape, curtain, bows and Corse Payton has put another one over.

In the company are Henrietta Byron and two men who help out nicely. No weather forecasts needed. S. K.

WOODROW GIRLS

Theatre—Proctor's 125th St.
Style—Singing.
Time—Nine minutes.
Setting—One.

Four well-dressed girls created a good impression with their opening number. The next number, a solo, rendered in a deep contralto voice, aided that impression. But the attempted harmony singing which followed was not only non-musical, but very much off key.

It has never been, with one exception, the reviewer's good fortune to hear four female voices that would harmonize, that exception being the "Lady Schumann Quartette." It would seem that the Woodrow Girls would do well to use the orchestra at all times, forte when necessary.

The soprano solo showed the most promise, although the "head tones" were metallic and cold. More attention should also be given to make-up. Prominent noses should be slightly rouged and not over whitened, which accentuates their prominence. H. M.

LORIMER, HUDSON & CO.

Theatre—Proctor's 125th St.
Style—Bicycle riding.
Time—Ten minutes.
Setting—Full stage.

The girls, looking well in tights opened, the straight man, on unicycle, then "strips" his pants while riding, and Hudson next introduces a well remembered composite of Ritchie, Charles Merrill, Fred St. Onge, Joe Jackson and Sam Barton. Did we miss anybody? If so, he didn't. Why not clean up the dirty tramp make-up for something a little newer? Try eccentric or "Rube," and at once take out that slap with the girl.

A number of tricks are well handled, the blonde doing the ones allotted to her in good style. The step effect, with unicycles of different heights, is novel.

The act is never tiresome, and with just a little attention to a few details, could improve its chances and commercial value one hundred per cent. H. M.

DEAN & SORORITY GIRLS

Theatre—Proctor's 125th St.
Style—Girl act.
Time—Sixteen minutes.
Setting—Three.

Four girls in very high-pitched voices and cheap looking white dresses, throwing around a medicine ball and yelling and screeching outlandishly, is the way the act opens. A few poorly memorized lines, bolstered up by unwhispered promptings when reviewed, let the girls exit to change.

The girl in the riding habit, with the scratched-record, high-pitched voice, and the near-comedian, without make-up, then attempt such Noah's Ark remarks as "You have a funny look, but I didn't give it to you."

Following a "Spooky Man" attempt at singing and some very ordinary steps, audibly coached from the wings, a bit was shown in which one girl, in a short dress, with her back to the audience, leans over, showing her legs bare above her stockings, while the near comic pantomimes a slap in a suggestive place. It is vulgar. And a subsequent bit with a suitcase has no place in "polite" vaudeville or even burlesque.

The act is full of asides, soliloquies and endless ensembles, appears not to have been written, but to have been thrown together. The costumes were all cheap looking, and would scarcely be tolerated in any show. H. M.

ORR AND HAGER

Theatre—Harlem Opera House.
Style—Comedy, singing, dancing.
Time—Thirteen minutes.
Setting—One.

Orr and Hager's opening number lacks punch, the Quaker song not being sufficiently funny to get the audience. It should be replaced, for, if you lose them at the beginning, it is hard to pick them up again.

Miss Hager displayed a handsome figure in a creation of silver lace over lavender silk, trimmed with ostrich feathers and ribbons and a panne velvet hat set off with a larger plume. She sang her second number in strong voice and harmonious tonal effect. This medley of old time hits was well suited to her voice and style.

The ensuing dialogue was not so good, however, and has been used by other acts, especially the song announcement and the remark at her exit, by Orr, "just to give her time to make another change."

They closed with a special song about "Sunkist California." Miss Hager wearing an odd dress with oranges and trimmed in green and gold. Her splendid voice brought a good hand at the finish. They took two bows. H. M.

USHERS QUARTETTE

Theatre—Hamilton.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

These four girls were formerly ushers in various Moss theatres and Stanley Lawton, the musical director for that circuit, put them together in an act. He has shown good judgment in framing the act, as far as voices are concerned, but has not given enough attention to routine.

The girls work in the uniform of Moss ushers and come on stage from the audience. All of their numbers are delivered in quartette style. When reviewed they were somewhat nervous, but that will wear off. The other faults of the act can be remedied easily, and, after they are, the girls will have little difficulty in pleasing the audiences of the middle-class houses. A solo or two in the act would aid somewhat and a few changes in the arrangement of the routine will go much further to aid the offering. G. J. H.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

BERNHARDT WILDLY GREETED ON PARIS RE-APPEARANCE

Audience That Sees Her in Athalie Cheers and Weeps, Stopping Play for Many Minutes. Though Seventy-five Years of Age, Is Still Great

PARIS, Apr. 2.—Mme. Sarah Bernhardt, in her own theatre, was greeted with tumultuous applause and tendered an ovation second to none in her career, when she made her reappearance last night in the role of Athalie. When she was carried on stage on a golden litter, the audience alternately cheered and wept in a kind of frenzy, and it was many minutes before she could begin to speak the lines of the tragedy.

In spite of her seventy-five years, and infirmities which include partial blindness,

her powers to interpret the part of the Eastern Queen were still very strong. Between the acts hundred of famous people, including Mme. Deschanel, wife of the President of the Republic, sought to see her in her dressing room, which was heaped high with baskets of flowers. After receiving them, however, Bernhardt shooed them all from her dressing room and indulged in a short sleep between the acts, a practice she has long followed when playing.

Her triumph was complete.

MORE HISTORICAL PLAYS

LONDON, Eng., Apr. 2.—John Drinkwater, author of "Abraham Lincoln," is under contract to do a drama on Cromwell for Arthur Boucher, and another on Mary Queen of Scots for Edyth Goodall. In addition to these, Drinkwater has accepted invitations to write four other plays, one of which will be around John Brown and another having General Lee as its central character.

Another group of plays this historical author has in mind are on English country life and, like his earlier efforts, they will be in verse.

WILL HONOR SHAKESPEARE

LONDON, Eng., Apr. 3.—The New Shakespeare Company is to give a "Shakespeare Birthday Festival" at the Memorial Theatre, Stratford-on-Avon, beginning Apr. 19. The plays to be presented will include "The Merchant of Venice," which will open the festival, "Cymbeline," "Much Ado About Nothing," "Richard the Third," "The Taming of the Shrew," and "Hamlet." In the company, which is under the direction of W. Bridges-Adams, are Ethel Warrington, Phyllis Relph, Murray Carington and Edmund Willard.

LORAIN TO DO REVIVALS

LONDON, Eng., Apr. 3.—Lieutenant-Colonel Robert Loraine, aviator actor, who recently made an unsuccessful attempt to cross the Alps, will, aside from appearing in the new Sir James Barrie play that Frederick Harrison is putting on, appear in a series of revivals next season, in which he will portray the following characters: "Henry V.," "Othello," "Falstaff," "Iago," "Hotspur," "Belphagor," and "Bob Acres." The plays will include "She Stoops to Conquer," "The School for Scandal," and "The Rivals."

HIT IN CHATTERTON PLAY

LONDON, Eng., Apr. 3.—The English production of A. E. Thomas' American comedy, "Come Out of the Kitchen," is a decided hit here. Here, as Ruth Chatterton was in America, Gertrude Elliot is the entire play, so to speak, running away with the performance.

Frank Worlock, H. Athol Fordex, Alek Chumley, John Williams, Edgar Norfolk, Frank Denton, Maud Buchanan, Molly Hanley, Clifford McCarthy and Barbara Gott, all furnish excellent support, and their parts are exceptionally well played.

TWO MUSICAL SHOWS SCORE

LONDON, Eng., Apr. 2.—The new musical shows, "The Shop Girl," with new songs by Wimperis and Darewski, and "Just Fancy," a new revue by the same writers, produced on Thursday and Friday nights, respectively, scored great hits. American presentation of both shows has already been arranged.

CHANGE CHILD PERFORMER LAW

LONDON, Eng., Apr. 3.—On Apr. 1 an alteration in the law of licensing children who appear on the stage in England and Wales, went into effect. A child between 11 and 12 who has no license under the new law cannot appear at all.

The minimum age is now ten, but will be twelve after August 1, 1921, and the license, which must be procured from the Board of Education in the area in which the child resides, will be issued for a period of six months only.

Further provisions are that the matrons or governesses of such children must be approved by the board and, with this in view, the board will establish a list of those whom they consider most suitable.

A further assurance that at least some part of the earnings will be placed in the bank for the child's future benefit, is demanded.

"JOY BELLS" AGAIN EDITED

LONDON, Eng., Apr. 3.—The third edition of Albert De Courville's "Joy Bells" brings many new pieces of business to the revue and also serves to introduce some new people, namely, Florence Wray, who replaces Shirley Kellogg, Daphne Pollard, Rosen, a Belgian violinist, who is new to England, and a new sketch for George Robey.

PERFORMERS TO BOX

LONDON, Eng., Apr. 3.—There will be a specially arranged boxing contest during the month of May given by members of the theatrical profession, for the benefit of "The Variety Artists Benevolent Fund." It will take place at The Ring, Blackfriars Road, and will give all weights a chance.

NEILAN TO MAKE FILMS HERE

LONDON, Eng., Apr. 3.—Marshall Neilan, the American film producer, is coming to this country to make English films here for the English market. He will bring two producing units and companies with him. His studios and material are already selected and are awaiting his arrival.

"BUZZ BUZZ" CLOSES

LONDON, Eng., Apr. 3.—"Buzz Buzz," which ran for six hundred nights, closed its run last week and the theatre, The Vaudeville, is now vacant, while the new revue that goes in is rehearsing. Charles B. Maddock, American producer, has the American rights to the revue.

BARRIE PLAY READY

LONDON, Eng., Apr. 3.—Frederick Harrison has started rehearsals on the new Sir James Barrie play he is to produce with the following cast: Lt. Colonel Robert Loraine, Fay Compton, Mary Jerrold, Jean Cadell, Arthur Whitby, Ernest Thesiger, and Norman Forbes. The play will be put on at the Haymarket Theatre.

"LOVE FLOWER" OPENS

LONDON, Eng., Apr. 3.—"The Love Flower," a new musical version of "His Excellency, The Governor," opened here last week at the Kensington Theatre with Jean Alwyn in the leading role. Martin Henry put on the production, set to music by Herman Finck.

ADAMS GOING TO AUSTRALIA

LONDON, Eng., Apr. 3.—Emmett Adams, well-known composer and producer of comedy sketches, sails on May 1 for Australia on a business trip of four months. He will produce "Misery and Company" while there.

TULLY HONORED IN FRANCE

PARIS, France, Apr. 3.—Richard Walton Tully, American author-producer, who is here making arrangements for the production of his play, "The Bird of Paradise," has been made a member of the Society of French Authors.

CHARLIE WITHERS SUED

LONDON, Eng., Apr. 3.—Charles Withers, of "For Pity's Sake" fame, has been sued for commissions by Walter Bently, dramatic and vaudeville agent, on contracts signed by Arthur James, a member of Withers' company.

Mr. Hardy, counsel for the plaintiff, stated that James had entered into a contract with his client, to book Withers' sketch at a salary of two hundred pounds a week, that Bently had done so and that Withers refuses to pay the commission of eighty pounds due, maintaining that James had no authority to sign any contracts with the exception of one at Manchester.

Withers claims he wrote Bently that his services were no longer required as an agent and later wired him to the same effect.

Looking over the contract offered, the judge remarked that it was badly worded and that the plaintiff could not recover at once. Hardy replied that commission was due when the engagement was made. After a long hearing the judge found for Bently for the full amount and costs.

RENEE KELLY HAS SKETCH

LONDON, Eng., Apr. 3.—Renee Kelly is the featured member of a new comedy sketch written for and presented on the varieties stage entitled "Bobbie Settles Down." It tells the story of Roberta, nicknamed "Bobbie," a wild, carefree English girl, who does not agree with her perfectly trite and solemnly proper sister.

Bobbie goes to India to find a husband, but, failing, returns. On the way back she and an English lord fall in love and are married. In the act with Miss Kelly are Helen Kay, Fred Permain and Florence LeClereq.

CHARLET REVUE READY

LONDON, Eng., Apr. 3.—Andre Charlot's new revue, which he is producing in conjunction with the Messrs. Gatti, written by Arthur Wimperis and Herman Darewski and called "Just Fancy," will open next week at The Vaudeville, replacing "Buzz Buzz," which recently closed. In the cast of the new piece will be Ralph Lynn, Fred Groves and Walter Williams, Margaret Bannerman, Ivy Tresmand, Dorothy Plowden and Betty Chester.

DOES ANOTHER 2 PEOPLE PLAY

LONDON, Eng., Apr. 3.—Herbert Thomas, who wrote "Under Orders," which had only two people but four characters, has written a new play "Sinners Both."

In the new play the principal character is a hypocritical minister and the other a woman whom he has wronged. They are the only characters. The drama has been criticised as "skillfully written, forcible and interesting throughout but hardly convincing."

"BROKEN BLOSSOMS" LIKED

LONDON, Eng., Apr. 3.—The conversion of Sir Oswald Stoll's Alhambra Theatre into a picture house, brought to this country for the first time "Broken Blossoms." D. W. Griffith, Lillian Gish and Richard Barthelmess received the most gratifying criticisms ever given to a picture star. The run is indefinite.

"LITTLE WHOPPER" REHEARSING

LONDON, Eng., Apr. 3.—Grossmith and Laurillard are rehearsing "The Little Whopper," a new American comedy which they have procured. Lily St. John, who recently left the stage, is returning to play the lead in the new piece.

"MUMSEE" GOES OUT

LONDON, Eng., Apr. 3.—A new comedy by Harold Brighouse, entitled "Other Times," succeeds "Mumsee" at the Little Theatre, opening on Tuesday, April 6th, under the direction of Vendrenne and Vernon.

GROSSMITH & LAURILLARD SUED

LONDON, Eng., Apr. 3.—Selbit, an illusionist known for having produced "Spirit Paintings" and other illusions, was the plaintiff in an action last week to recover damages from Grossmith and Laurillard for breach of contract in failing to produce his play, "The Medium in the Mask."

The evidence brought forth the fact that Selbit had seen an advertisement in a newspaper offering five hundred pounds for the materialization of a ghost. Becoming interested, he set about producing the effect through the ingenuity of his own invention and succeeded in so doing, but refused to accept the money offered by the newspaper.

Laurillard, he says, saw great possibilities for stage production and made arrangements with him for a production. This, he says, was never made.

The hearing of the evidence, which occupied three days, disclosed the fact that a private seance had been given before Lady Glenconner and Sir A. Conan Doyle. Testimony for the plaintiff was given by Nevil Maskelyne and other experts, who said the show had great possibilities.

The defence endeavored to show that Selbit and Miss Winter, his assistant, were rogues and vagabonds within a statute of George IV.

Mr. Justice Darling decided that the plaintiff came within the meaning of this statute and could not recover, but that he thought the course of the action was proved. He gave the plaintiff judgment for 200 pounds damages and costs.

PEGGY O'NEILL COMING IN

LONDON, Eng., Apr. 3.—Peggy O'Neill, the American actress, will open here on Monday, April 5, in "Paddy, the Next Best Thing," at the Savoy Theatre. The play is produced by Robert Courtneidge and is adapted from the novel by the same name by Gayer McKay and Robert Ord. It was originally produced at the New Queen's Theatre, Manchester, on Feb. 24, with Miss O'Neill, who scored a hit. The play follows "Peter Ibbetson" into the Savoy, "Ibbetson" closing tonight.

BUYING SPANISH THEATRES

PARIS, France, Apr. 3.—Leading film men in Paris are buying up Spanish motion picture theatres, inasmuch as Spanish owners do not want to pay the rentals asked and have been giving mediocre shows. The Frenchmen have come in and taken over as many theatres as they can get. They already have houses in Vigo, Bilbao, Madrid, Valencia and Seville.

SHIRLEY KELLOGG HAS STABLE

LONDON, Eng., Apr. 3.—Shirley Kellogg, of "Joy Bells," has acquired a racing stable in France. Her three-year-old filly, Clara Louise, won a recent selling flat race at St. Cloud, at a price of \$800. After the race, she bought the horse back for \$5,040.

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GET TOGETHER

Conditions surrounding one-night stand shows are very serious. Nothing would seem to indicate that more clearly than the recent meeting of the Central Managers' Association and the Producing Managers' Association to consider the matter. The former represents owners of out-of-town houses and the latter the producers of shows.

At the first meeting held last week, members of both organizations complained of losses. One contributing cause, they stated, is unnecessary stage hands. The statement was made that many such are employed every year and that, unless something is done to remedy this and other troubles the one-night-stand business will be driven on the rocks.

And it seems to us that there is some ground for the complaint and that a series, as was announced, of joint meetings, will result in the alleviation of the condition.

However, judging from the fact, there may be no more meetings. Managerial complainants have a way of waxing wroth at one meeting that fails to carry to the next; especially when there is no next meeting. And if there is another meeting, at which a definite subject is to be discussed, the tendency seems to be for the members to absent themselves. Thus nobody has taken these meetings seriously.

Still, we think that if they pursue their objective as they have announced they accomplish something. For we have faith that, were house managers and producers to get together as proposed, many of the difficulties that now beset the one-night-stand business could be dissolved and that that, were house managers and producers again.

So it is our suggestion that the Central Managers' and the Producing Managers' associations attend to their present complaint seriously, for the one-night-stand business is worth saving.

TWENTY-FIVE YEARS AGO

Will H. Fox was with Russell Brothers, comedians.

Gus Sohlke was ballet master with "1492."

Lillie Western was with Sam Devere's company.

"Sappho" was being presented at Abbey's Theatre, New York, with Madame

Rejane who scored in the title role. Richard Mansfield leased Harrigan's New Theatre, New York City.

J. Bard Worrell leased the Park Theatre, Philadelphia.

"The Sign of the Cross" was produced in St. Louis, Mo., with Wilson Barrett as "Marcus."

Omene, the Turkish Dancer, appeared at Miner's Bowery Theatre, New York.

Milton Nobles toured, with "Love and Law," "For Revenue Only," "From Sire to Son" and "The Phoenix" as his repertory.

Answers to Queries

R. W. T.—Alfred Sutro was the author of "The Two Virtues."

W. R. E.—Richard Carle played the leading role in "Furs and Frills."

Y. Q.—David Belasco produced "The Girl From the Golden West."

I. Q.—"The Mother Woman" was a three-act play by Cosmo Hamilton.

T. E. V.—Ina Claire was in the Zeigfeld "Follies" productions in 1915 and 1916.

F. P.—"The Mulligan Guards" series at the Theatre Comique, began January 13, 1879.

W. X. C.—"Just a Woman" closed at the Forty-eighth Street Theatre May 13, 1916.

L. J.—Vera Burt did a sister act about four years ago, known as Estelle Rich and Vera Burt.

G. D. J.—Eddie Leonard is on the road with "Roly-Boly Eyes." Address John Cort's office.

X. S.—"Ben F. Aug" was a Chinese play by Mrs. Amy Abbot. David Belasco had the rights to it.

W. R. E.—"A Fountain of Youth" was a girl act produced by Gus Edwards. It was on the big time.

A. S. T.—The Lillian Bradley you refer to is not the Lillian Trimble Bradley connected with George Broadhurst.

T. E. U.—Florence Reed and Malcom Williams did appear for a while with the Alcazar Stock in San Francisco.

G. D.—Mrs. Ralph Herz has appeared in vaudeville in a sketch called "I Wish I Knew," written by Sada Cowan.

H. T.—John L. Bush was formerly of the Johnny Bush Trio, and died July 24th, 1918, after an illness of two years.

W. A. N.—"Held By the Enemy" was originally produced in New York on August 16, 1886, at the Star Theatre.

V. H. D.—Katherine Harkins Sullivan, the wife of the famous John L. Sullivan, died on May 25, 1916, of cancer, in Abington, Mass.

I. E. F.—Charles Fagan is now with the "Girls De Looks" company, playing the Columbia Theatre, New York City, this week.

E. L.—G. Stuart Blackton produced "Wild Youth" in film form. The cast featured Louise Huff, Theodore Roberts and Jack Mulhall.

G. P. I.—Roscoe Ails has appeared in burlesque. He was with Fred Irwin's show about two years ago. He later appeared at the Palais Royal.

T. E. O.—Frankie Lee Prentice was a musical comedy performer. She appeared with Weber and Fields in a number of their shows, and died last December.

S. W. Q.—"The Reckless Eve" is not a new act. William B. Friedlander produced it more than two and a half years ago. Connie Craven appeared in it in 1917.

C. C. L.—Mme. Sarah Bernhardt appeared at the Palace during the week of December 17, 1917, in a sketch called "From the Theatre to the Field of Honor."

E. G.—The Goldstein Brothers Amusement Company purchased the Park theatre, Utica, N. Y., for \$250,000. The sale also included the business part of the building.

Q. R. T.—George Rossner and Audrey Maple originally appeared in the cast of "Sometime." Ed. Wynn and Mollie King replaced them before the show reached Broadway.

G. O. P.—"Held by the Enemy" was first produced in New York, August 16, 1886, at the Star theatre. "Shenandoah" was first seen in New York at the Star theatre, September 9, 1889.

B. J.—Yes, Ada Mae Weeks has appeared in vaudeville. At the time you mention she was teamed up with Freddie Noce. They offered an act called "Nieces of Musical Comedy."

M. D.—"The Eternal Sappho" was produced by William Fox and released on May 8, 1916. It was a five-reel feature, the scenario by Mary Murillo. Bertram Bracken directed the film, which featured Theda Bara.

D. F.—The Athens theatre, at Newbern, N. C., changed hands in 1918, when Lovick and Taylor sold it to a new firm named Lovick and Boudelais. The name of the theatre was then changed to "The Athens Show Shop."

B. L.—"A Woman of No Importance" was originally produced with Margaret Anglin in the leading role. She opened in it for a long run, but was compelled to leave the cast while it played at the Fulton, to fill an engagement in St. Louis. The play continued to run without her.

L. R.—No, "Caliban" was not the production of any theatrical concern. It was a community production in celebration of the three hundredth anniversary of Shakespeare. The cast was not made up of professional talent, but, for the most part, of amateurs from high schools and colleges in New York City. The pageant was an allegory based on Shakespeare's "The Tempest."

E. Q. O.—No, "Canary Cottage" was not produced by Charles Dillingham; Oliver Morosco put the piece out. It had its premiere in San Diego, California, at the Empress Theatre on May 18, 1916. The original cast featured Trixie Friganza, supported by Charlie Ruggles, Herbert Cothrell, Laurence Wheat, Eunice Burnham, Eddie Cannon, Louise Orth, Grace Ellsworth, the Morin Sisters and the Edwards Brothers. It toured the coast before coming to New York.

X. S.—The principals of "Everything" were: De Wolf Hopper, Belle Story, Charles T. Aldrich, Bluch Landolf, Bert Levey, Will J. Evans, Desiree Lubowska, Gerda Guilda, William A. Weston, Helen Patterson, Arthur Hill, Albert Vroom, Four Amaranths, Sisters Breen, George Gifford, Mallia and Bart, Diers and Russell, Two Nelsons, Four Radellas, Davis Family, Byrnes Brothers, Stella Norelle, Four Guintinis, Octavio Toy, Musical Johnsons, Arthur Geary, Inez Bauer, Peggy H. Barnstead, Cassie Hayden and Marion Saki.

DREW POST ELECTS MASCOT

At a recent meeting of the S. Rankin Drew Post of the American Legion, Pauline Henkel, the fourteen-year-old daughter of Paul Henkel, of Keene's Chop-House, who holds the commission of Honorary Colonel, U. S. A., for services rendered during the five Liberty Loan campaigns, was taken into the organization and will, hereafter, mascot its destinies.

At the benefit of the post to be held at the New Amsterdam Theatre on April 11, the mascot will give a six minute talk on the lesson of the world war to the younger generation.

Rialto Rattles

BOX-OFFICE VALUE

An old time manager is responsible for the statement, that when they first went into the business, John Drew but Sidney didn't.

HEARD ALONG THE RIALTO:

Aw, I know a guy who knows a guy who knows where Nicky Arnstein is.

I'll bet I would have stopped the show cold, if, etc., etc., etc.

Maybe it's only a frame-up on Abe Feinberg.

TO THE SMALL TIMER

With apologies to Kipling, we will write a line or two, in which we'll say a kindly word for the small time actor crew.

You may talk of your desire

As you sit beside the fire

After coming from a small time vaudeville show,

To be a vaudeville star,

As you think those fellows are,

But there's a lot of things about it you don't know.

Now there's lots of lads I knew,

Who not so long ago,

Were working at a trade that paid quite well

But they thought that they could act,

And to demonstrate the fact,

But now a different story they all tell.

"This game is play, play, play,

Sometimes you do six shows a day,

All the actors cop your stuff,

And the house staff treats you rough,

And you're lucky if you get your well earned pay.

Take a tip from one who knows,

After you see vaudeville shows,

Go home thankful that you know a paying trade,

For if you shouldn't take my tip,

And let your ambition slip,

You'll soon find out what a mistake you have made.

For the audiences flay you

Booking offices won't play you

And for the dough they want to pay you

You're a sucker if you do it, kid.—S. K.

MODERN CASTING (Continued)

A Fool There Was—Composer of Dardanella.

Daddies—Carter De Haven and Eddie Foy.

Wedding Bells—Douglas and Mary.

Adam and Eva—Roscoe Ails and Miss Tanguay.

Mamma's Affair—Elsie Janis.

Lightnin'—"Three Strikes."

Somebody's Sweetheart—Fatty Arbuckle.

East is West—Union Square.

Aphrodite—Al Jolson.

Buddies—Klaw and Erlanger.

Shavings—Shredded Wheat.

What's in a Name?—The letter "a."

The Sign on the Door—"Room for Rent."

Beyond the Horizon—Pearl White on the Savio.

My Lady Friends—Ziegfeld Chorus.

Midnight Frolic—Lunch at the Automat.

The Famous Mrs. Fair—Sober Sue.

Clarence—Bothwell Browne.

The Hole in the Wall—45th and Broadway.

Sophie—Miss Tucker.

The Hottentot—"Zip."

Listen Lester—Lonergan in receptive mood.

The Night Boat—The "Owl" car.

The Gold Diggers—Alaska miners.

The Blue Flame—Theda's gas stove.

The Son Daughter—Gus Sun's youngest.

Smilin' Through—Leave it to "Jane."

The Storm—Sinbad chorus.

His Honor Abe Potash—Louis Guttenberg.

The Little Whopper—Trixie Friganza.

Dr. Jekyll and Mr. Hyde—Any vaudeville agent.

The Acquittal—Maurice Goodman.

DRAMATIC and MUSICAL

GREEN ROOM REVEL REVEALS TWO WELL PLAYED PLAYLETS

"THE MESSENGER."—A dramatic incident in one act by Langdon McCormick; "The Moving Finger Writes," a one-act play by Frederick Burt; "The Last Drink," a fantasy by John Meehan, and "Highlights of 1918," a revue by Harold Selman. Presented at the Green Room Revel by members of the Green Room Club, in the Astor Theatre, Sunday evening, April 4, 1920.

THE MESSENGER

CAST.

Riley (A Sailor).....Rollo Lloyd
The Bartender.....Earle Mitchell
A Truckman.....Walter Wilson
A Messenger Boy.....Robert Rainier

THE MOVING FINGER WRITES

CAST.

Talkie.....Louis Wolheim
Movie.....David Burton
Restee.....William Harvey
Old School.....William D. Corbett
Edwin Booth.....Louis Alter
Lawrence Barrett.....John Meehan
Edwin Forrest.....Ralph Delmore
Joseph Jefferson.....James McDuff

THE LAST DRINK

CAST.

A Man.....John Meehan
A Woman.....Frederick Howard

HIGHLIGHTS OF 1919

CAST.

Art.....Maude Hannaford
The Present Theatrical Season.....
The Audience.....Lionel Hogarth
Marjorie Rambeau.....
Harmon MacGregor
Frank Bacon.....Frank Huguenot
Barney Bernard.....Edward Robinson
Clarence.....Frederick Howard
Whoositt?.....A. J. Herbert
Leo Ditrichstein.....Rollo Lloyd
Helen MacKellar.....Stuart E. Wilson
Jane Cowie.....Stuart Wilson
Jack Barrymore.....Otto Kruger
Ethel Barrymore.....Leslie Austin
Lionel Barrymore.....Frederick Burt
Irene.....Charles Hart
Abraham Lincoln.....Erville Alderson
Next Season.....Herself

Spirits, both ethereal and liquid, ouija boards and bottles, Sir Oliver Lodge and John Barleycorn, all play important roles in the one act sketches presented Sunday night by members of the Green Room Club, at the eighteenth annual revel, held in the Astor Theatre.

Without exception, each sketch bore earmarks of the modern school of play-writing. All were well written, exposition and subject matter being handled in artistic manner. And, to top this off, the acting of the casts was, without exception, the best yet witnessed at any of the benefit performances presented during the season.

Langdon McCormick was responsible for "The Messenger," described as a dramatic incident and done recently on the miniature stage of the Green Room Club. The eighteenth amendment formed the plot basis on which the author has builded a story having dramatic as well as human appeal.

From the far South Sea Isles, an old sea dog returns to die among the water front friends of earlier days. It has been many years since he has seen the docks of New York, and, with the happy expectation of the proverbial wanderer, he wends his way to the Four Winds tavern.

But! How things have changed! The sawdust floor is gone. The bar! well, coffee and doughnuts are now passed over the mahogany. A drink! ha, the only place you can get it, according to the one-time dispenser of "schooners," is aboard the out-going passenger ships, which open up wide as soon as they pass the Statue of Liberty. The old crowd is all gone, some to Cuba and some to a hotter place.

But, surely his old pal, who, years before, shipped with him for the first time, when they were lads, must be about. No, he took his life just a few hours before, when he received news that his son, who had wandered West, had become implicated in a murder and was about to be sentenced for a crime which he could not possibly have committed. Then, an A. D. T. makes his appearance with a message saying the lad has been acquitted. But it's too late. The message can never be delivered.

But hold, there is one who will deliver it. The old salt. He grasps it in his hand and starts for the door. A fit of coughing overtakes him and he sinks to the floor. It is all over. With the telegram tightly grasped in his hand, he begins his last long voyage.

"The Moving Finger Writes," next presented, is a clever spook play in which the actors argue the plausibility of the spirit world. They are grouped in the lounge of a club, a typical lot. The movie actor, the old timer, the prosperous lead, and the lad who "is just laying off," are all there. The old timer, a rank spiritualist, and the movie actor, think spooks are all bunk. But, as the argument reaches a heated stage, lo and behold the pictures of departed stars which adorn the walls suddenly become animated. And then, the spirit writing begins. They each have a message. But, to our friend of the screen, it is still all bunk and hokem.

"The Last Drink," could best be described as a satirical interlude before the curtain. It is done in rhyme and Sir Oliver and old friend Barleycorn come into their share of witty banter. The piece is very short, but, for all that, exceptionally refreshing. There is a subtle laugh in every line and every laugh is a hearty one.

Harold Selman has concocted a highly diverting revue of the present theatrical season which he has titled "Highlights of 1919." The action takes place in the high court of Art and the various stars of Broadway hits are each and every one brought before the tribunal to testify to their artistic achievement. The audience is the jury.

Some clever impersonations were given of the Barrymores, Theda Bara, Barney Bernard and a score or more others. The burlesqued parts are not over-played and there are many good laughs and satirical puns. This act should have been placed in closing position on the bill and suffered somewhat from being run in during the middle of the performance. E. H.

WANT THEATRES VENTILATED

A new amendment which will come up shortly for a hearing before the Board of Standards and Appeals, provides that theatres or any other place of public assembly excepting churches, shall be ventilated so as to provide at least 500 cubic feet of fresh air per hour for each person.

The amendment requires that all theatres, as well as the other buildings mentioned, shall have at least one ventilating inlet and one outlet to each room. Every plan for a theatre filed with the Superintendent of Buildings, hereafter, must show the method of ventilation to be used.

DRAMATIZES CHILD STORY

Rachel Barton Butler, author of "Mama's Affair," has dramatized the story "Alice in Wonderland" and it will be opened at the Little Theatre on the afternoons of April 12, 13, 16 and 17. The New York Kindergarten Association is co-operating in the production and will receive one half of the proceeds.

Ida St. Leon will play Alice. Others in the company will include Winona Shannon, Elizabeth Patterson, Carlotta Irwin, Viola Winkles, Edwin Beryl, Morgan Farley, Willard Barlowe and Boyd Agin.

"MRS. JIMMIE THOMPSON" MANAGES TO PLEASE DESPITE SLENDER PLOT

"MRS. JIMMIE THOMPSON."—A farce in three acts, and four scenes, by Norman S. Rose and Edith Ellis. Presented by Joseph Klaw, at the Princess Theatre, Monday evening, Mar. 29, 1920.

CAST.

Dorothy Delmar.....Minna Phillips
Julia.....Sara Enright
Louise Clark.....Peggy Boland
Edgar Blodgett.....Warren W. Krech
Richard Ford.....Richard Taber
Eleanor Warren.....Gladys Hurlbut
Philip Bennett.....George L. Spaulding
Remington Gilman.....Gordon Johnstone
Katherine Sumner.....Anita Rothe
Mrs. Atwater.....Gertrude Perry
James Thompson.....Thomas A. Rolfe
Rev. William Woolley.....John Clements

"Mrs. Jimmie Thompson" is the first of the Spring comedies to make its appearance along Broadway. There is nothing very remarkable about this play, which like many other comedies, contrives to give the impression that boarding house life is always amusing and agreeable. Norman S. Rose and Edith Ellis are the authors who have put their heads together and worked out three acts and four scenes to tell the story. All in all, the piece, while amusing, is somewhat trite and, save for the last act, rather weak.

The story concerns one of those gray little mice whom fiction writers are wont to characterize as "the poor working girls." She leads rather a drab, existence and, to make life all the more empty, she is totally ignored by the masculine members of the nonscript assembly who make up her fellow lodgers. From observation, she finds that the male is more susceptible to the kittenish way of married women. So, one fine day, she drops out of sight for a week and, upon her return announces that she has been secretly married and that her wholly fictitious husband has been called from the very altar to far-off Peru.

Of course, the very males who, heretofore, have been the most consistent in their neglect of her, straightway grow attentive.

Among the nonscript lot, one in particular, a young architect, whom the fictitious Mrs. Jimmie Thompson, as she now calls herself, fancies, becomes especially pressing in his attentions. Then, out of a clear sky, a real Jimmie Thompson puts in his appearance and throws her into desperate straits. But, finally, she extricates herself and, in the end, wins the different architect.

It is obvious that this is very slender material for a three-act comedy. And the slow tempo in which the piece was played, upon the opening night, further betrayed the poverty of the elements that composed it. But, for all this, the performance was agreeable owing to a competent cast, especially Minna Phillips as a retired actress who now runs the boarding house.

Gladys Hurlbut, as the heroine, played the role with fair skill. Others who gave fairly good characterization as lodgers were George L. Spaulding, Richard Tober, Peggy Boland and Warren W. Krech.

BELASCO SAILS TO EUROPE

David Belasco, accompanied by several members of his staff, left for Europe Saturday on the *Lapland*. It is stated that the trip is to be wholly a business one, and was designed so that the producer could meet the English theatrical syndicate which has been dickering for his services as a part of the year London producer.

It was further stated that he will go to Italy, where some important points in the "operation" of "The Son-Daughter" will be gone over with Puccini, at present engaged on composing the score.

WANTS TO SELL SAVOY

Mrs. Hannah J. Sullivan, who was the wife of Timothy P. Sullivan, nephew of the politician, wants to sell the Savoy Theatre.

Frank J. Farrell, who was a partner of Sullivan, is the prospective buyer.

Against the Savoy Theatre is an outstanding first mortgage of \$225,000 and a second mortgage of \$36,000 which is now in the process of foreclosure, and a judgment of foreclosure entered as a third mortgage.

PLAN NEW FRENCH SEASON

Representatives of several influential French organizations and educational institutions, will hold a meeting at the Belmont theatre this week in behalf of the Theatre Francaise. They will discuss plans for the organization of a new French company to be presented there next season.

WILL HELP ACTOR'S FUND

The Junior Art Society, under the direction of Mrs. J. Christopher Marks, will give an operetta entitled "The Princess Chrysanthemum," for the benefit of the Actors Fund of America, at the Selwyn Theatre on April 13.

"THE OUIJA BOARD" PROVIDES BASE FOR STRONG MELODRAMA

"THE OUIJA BOARD."—A melodrama in three acts, by Crane Wilbur. Presented by A. H. Woods at the Bijou Theatre, Monday evening, March 29, 1920.

CAST.

Jules.....George Dannenberg
Richard Annixter.....Stewart E. Wilson
Winifred Annixter.....Regina Wallace
Kitty Kemp.....Ruth Hammond
Barney McCare.....Crane Wilbur
Norman Kemp.....George Gaul
Henry Annixter.....William Ingersoll
Rupe Gurney.....Edward Ellis
Gabriel Mogador.....Howard Lang
Bartlett.....John Wray

To Crane Wilbur goes the distinction, if one might call it that, of being the first dramatist to make use of the ouija board as a title for a play. But, what's in a name? From the amount of humorous publicity given this very popular connecting link with the spirit world, one might take it that this new piece is a play designed for the relaxation of the harassed mind of the "t. b. m." But, "The Ouija Board," as presented by A. H. Woods, turned out to be one of the most thrilling of melodramas. It opened at Atlantic City recently and has been playing some road time under the title of "The Unseen Hand."

In parts, the play is similar to others which have sprung from the ever-growing school of psychic melodrama. The idea of a charlatan who suddenly finds himself in the grip of forces which he does not understand and cannot control, has formed the basis of a score or more plays. In this particular play, however, the author has introduced a variation. To start with, his messages from the spirit world are manifested in the form of automatic writing, an entirely new device to the theatre. And, to top this off, he has contrived an ingenious situation in which the trickster exposes himself to death and destruction by writing something which he never meant to tell.

The play is acted by an exceptionally well chosen company. The author, himself, appears in a minor role, but should confine himself to writing and not acting plays. Howard Lang makes a crafty villain. As a young drug addict, George Gaul gives a good performance. Others who contributed toward making the piece a creepy one, were Stewart E. Wilson, William Ingersoll, Edward Ellis and Regina Wallace.

BURLESQUE

EXTRA TIME IS TAKEN OFF AND PUT BACK

UNION PROBABLY TO BLAME

The Columbia Amusement Company, on Thursday of last week, issued an order calling off all extra time on the big wheel, together with the Summer run at the Columbia, but, on Monday, issued another order restoring both. The reason for this action has not been definitely disclosed, the Columbia officials stating when the first order was issued that it was believed the burlesque public wished a rest at the end of the regular season. The issuance of the second order, however, re-establishing the extra time schedules, would hardly agree with this.

The real reason, it is said by other persons, can be found in the demands of the musicians union, which has asked for a large increase taking effect on May 15, the date the regular wheel season winds up. Any extra time played after that date would, according to the union, have to be played under the new demand.

The order still stands, however, affecting the houses playing stock. There will be no houses on the circuit to play stock this Summer.

James E. Cooper was notified Monday morning by General Manager Sam A. Scribner that the Summer run was on again and that his Folly Town would open on May 17th. He at once notified all his people under contract to be ready to go into rehearsal this month. He will announce the date and place of rehearsal later.

PAYS \$3,000 FOR JOE MARKS

William S. Campbell last week bought the release of Joe Marks from Oppenheimer and Leavett, owners of the "Broadway Belles," for \$3,000. Marks' contract with the owners of the show had one more year to run.

Campbell signed Marks for his "Rose Sydel London Belles" for three years and has an option for two years more.

This is the highest price known ever to have been paid by a burlesque manager to another burlesque manager for a performer's services. Campbell also signed Dolly Davis, soubrette of the "Broadway Belles" for his Columbia Show next season.

PRODUCER DISAPPEARS

CHICAGO, April 1.—Considerable mystery surrounds the disappearance here of Robert C. Garrod, a producer of miniature burlesque attractions, following the death of his infant daughter. His wife, a chorus girl, said to have been left without funds, appealed to J. Marcus Keyes, local representative of Equity. As a result, the baby was given a proper burial, and another child, suffering from illness, removed to a hospital.

RUN DOWN BY AUTOMOBILE

CHICAGO, Ill., April 2.—Lynn Cantor, prima donna of the "Best Show in Town," was run down by an automobile in front of the New Jackson Hotel March 25, and so badly bruised and cut that she is confined to her room and will not be able to work for another week. Mabelle Dart jumped into Miss Cantor's place.

TORNADO KILLS RELATIVES

The Mr. and Mrs. Beverly, killed last week in the tornado that demolished the vaudeville theatre at Elgin, Illinois, were the brother and sister-in-law of Roy Beverly, "straight" man in "The World Beaters."

NEW TOWNS JOIN WHEEL

Messrs. Herk and Gallagher, of the American Burlesque Circuit, have made arrangements with L. M. Boas, of Fall River, and Warren O'Hara, of New Bedford, Mass., to book their shows in these towns next season.

The American shows will play the Academy, Fall River, Monday, Tuesday and Wednesday, and the New Bedford Theatre, New Bedford, the last three days of the week. Both of these houses play first-class attractions and are the largest houses in each city. The New Bedford, at \$1.00 top, can do \$1,000 a day, while the Academy will do \$1,200 on the day at the same top.

The week will follow Boston. Fall River is but a short distance from Boston and about fourteen miles from New Bedford, making both jumps easy.

GOING INTO REAL ESTATE

CHICAGO, Ill., April 2.—Manny Koler, who closes with the "Best Show in Town" this week, will leave for Oklahoma to go into the real estate business with his brother. Mabel McCloud, who has been ill in a hospital in Kansas City the past three weeks, has arrived in Chicago, but will not be able to return to work for another week. She is the ingenue of the "Best Show in Town."

BRINGING NEW ACT

Charlotte Hough and Her Harmony Boys will open in New York the middle of next month in a new act they have recently broken in on the Coast. Miss Hough was formerly of the vaudeville team of Coates and Marguerite.

GOT \$1,800 AT ONE SHOW

BOSTON, Mass., Apr. 2.—Dr. Lotrop booked Atkinson's Colored Show for one night at the Grand Opera House and played to capacity, getting \$1,800 on the one performance.

BUYS ROOMING HOUSE

Mildred Gilmore has purchased a sixty-room house in Montreal, at 29 Benoit street. She will take possession June 1, catering to the theatrical profession.

MARGIE COATES QUITTING

Margie Coates has given in her notice to Manager Sol Meyers, of the "Social Follies," to close with that show in Springfield this Saturday night.

CADY AND ROSE PUT OVER LAUGH SHOW

A good musical and comedy show was given by the Kahn Stock Company at the Union Square Theatre, last week. The first part was called "Bits and Tids Bits" in five scenes and the burlesque "A Country Drug Store." Both had plenty of action and good bits were selected by Producer Jack Perry.

The comedy was taken care of by Fred Cady and Joe Rose, each portraying a Dutch role, as they have been doing the past few weeks. Cady has now hit his stride and is working as Cady of old. He is fast, witty and very amusing. He has filled in the gap in evidence here for some time. Rose's interpretation of the character is different than the one given by Cady, but is funny nevertheless. Both use the chin piece, Cady working with the pad and Rose without it. The boys kept things going fine last Wednesday afternoon and the audience liked them.

Allen Forth, in a clear and distinct voice, handled the straight part very well. He "fed" the comedians nicely and made a good appearance.

Miss Lorraine looked stunning in her opening gown of black. It was tight fitting and displayed a pretty form. Again she showed ability at reading lines and as a "straight" woman.

Little Kitty Warren, who has developed into one of the fastest soubrettes we have seen in some time, put her numbers over with a bang. She seems to be a bunch of nerves and when leading numbers, her feet, hands and head are all working. She is a little speed merchant. Her dresses were pretty.

FIRE DAMAGES STAR THEATRE, CLEVELAND

AL REEVES SHOW THERE

CLEVELAND, Apr. 1.—Fire of unknown origin, damaged the Star Theatre, one of the Columbia burlesque houses, Wednesday morning, to the extent of \$50,000 damage. Drew and Campbell, owners of the lease, have begun work on remodeling the house, which, it is hoped, will be reopened this week. Al Reeves' "Beauty Show" was the attraction playing there.

Damage to the theatre was confined to the entrance floor, box-office and rear of the auditorium. The lobby floor fell into the basement. The stage was undamaged, except that scenery and costumes were marred by smoke and water.

The Star was built thirty-one years ago as the Columbia Theatre and was taken over a year later by Frank M. Drew. Later, he took in as partner W. T. Campbell, formerly a circus man.

The Star will open again Monday with the Star and Garter Show. The Beauty Trust, which was to play the house this week, is playing the first three days in Erie, Pa., Thursday in Ashtabula, Friday and Saturday in Canton, O.

Rubini and Rosa, the featured musical act with Al Reeves' Show, had their instruments damaged. Miss Rosa's violin, which is two hundred years old, was water soaked and fell apart. It is now in a shop being repaired. Miss Rubini's accordion was also damaged, having been laying in a water soaked trunk for many hours. She will be compelled to get a new instrument.

The show pulled out Friday for Toledo, its next stand.

MABEL MC CLOUD MARRIED

Word was received in New York Friday night that Mabel McCloud had been married in Chicago to Joe Griffin, a non-professional. Miss McCloud was formerly the wife of Mickey Feeley, of the "Bon Tons." She has been with James E. Cooper's "Best Show in Town" this season.

HERK AND PEARSON SHOULD BE PROUD OF "GIRLS A LA CARTE"

I. H. Heck and Arthur Pearson are the sponsors for "Girls a la Carte" at the Columbia this week and they should be proud of their work, for they have one of the classiest shows we have seen at this house in weeks. It's a good comedy offering, has beautiful costumes and fine electrical effects.

Jamie Coughlin is the principal comedian, ably assisted by Chas. Fagan and Harry Bentley. He is doing the same eccentric character he has done in past seasons, with the Star and Garter Show, but is now working faster, which gives him more value. He uses the same odd make-up and the jumping necktie and is doing a character that is different than any other comedian in burlesque. He was a hit Monday afternoon.

Fagan does a bum and is very funny in this low comedy part. He makes a number of changes of clothes during the show. He is in nearly every scene with Coughlin and works well with him.

Bentley, a fast and funny Hebrew comedian, has not been given so much to do, but he does well in the scenes in which he appears. He does not use crape and, if anything, gets more out of the character.

Ben Bard, the fashion plate "straight" man is seen to good advantage. In fact, we like his work this season more than ever before. He makes many changes of clothes and in each he is immaculate in appearance.

Martha Pryer, a distinguished looking Miss of brunette type, was a huge success. She is unique in burlesque and there is a lot of class to her work. She knows how to read lines and how to put a number over. Her costumes are very pretty and she knows how to wear them.

A real dancing ingenue is Leona Earle, who is a pretty blonde with a form worth while. She is a far better performer than when we saw her last and is a hard worker. She too, displayed handsome gowns.

Madeline Moore and Tiny Belmont, two attractive little girls, are used to good advantage in the numbers. They are both pretty dancers and cute and have been placed in a number of spots where they show up well.

The material of this show does not stand up with the balance of the piece, as it is made up of bits, most of which are old. But they are put over cleverly, and the management is lucky to have comedians who can get them over.

The "cigar" bit was offered by Bentley, Fagan and Bard. The "stolen plans" bit is given by Fagan, Bentley, Bard and the Misses Pryer and Earle.

The "concealed bar" bit is done by Coughlin, Bentley and Fagan and the "tag" bit by Coughlin, Fagan, Bentley, Bard and Miss Earle.

Fagan, Bentley and Bard offered a comedy singing and talking act in one that was full of bright lines and amusing situations. It was well liked.

The "hold up" bit was offered by Coughlin, Fagan, Bard and Miss Pryer, and was changed around, but went over nicely.

The Misses Belmont and Moore offered a neat singing and dancing specialty which more than pleased.

The "crying" bit was a big punch as done by Coughlin and Miss Earle. It was a slambang bit with lots of action and plenty of rough stuff. It cleaned up. Both worked hard and we know of no woman in burlesque who could work up a scene of this kind as well as Miss Earle.

The "anarchist" bit, revived from the "different colored steeking" bit, was worked up into a good laughing scene by Coughlin, Fagan, Bentley and Miss Pryer.

The "And She Came" bit was worked out finely by Coughlin, Fagan and Bard.

A corking good march, well carried out by the principals and chorus, closed the first part. It was prettily staged, as were all the numbers.

Fagan then stepped out of his character working "straight" and did a dancing specialty with Miss Earle which proved a big card. Both worked hard.

The "wheelbarrow" bit was given by Coughlin, Bentley, Bard and Miss Moore.

The "telephone" bit was very amusing, as offered by Coughlin, Fagan, Bentley and Miss Moore. Coughlin worked this bit on skates. Fagan went back to his "bum" role.

Miss Pryer was a decided success in her specialty in one, in which she offered four numbers. She was assisted by the musical director in her last number.

Pearson staged the "Girls a la Carte" and gave us a great production from a scenic and costume standpoint. It's a fine dancing and singing show, and a corking good laughing offering. With newer material, it would stand out with the very best. They liked it Monday and the crowd stuck to the finish.

The "Girls a la Carte" is a success. The chorus is a pretty and shapely lot of girls.

SID.

BURLESQUE NEWS (CONTINUED ON PAGE 25)

MELODY LANE

CONSOLIDATED MUSIC CORP. WITHDRAWS ITS CONTRACT

**Complaint Against New Company Filed in Federal Court,
Subpoenas Issued for Hearing on April 13th. George H.
Bliss, Vice-President and General Manager Resigns**

The Consolidated Music Corporation, the organization which on February 1st acquired the exclusive word-roll rights of six of the large music publishers, late last week sent out a letter to the various roll manufacturing concerns, withdrawing the proposed contract, submitted a short time ago and further stating that the word-roll rights recently acquired by the corporation had been returned to the publishers who had previously owned them.

The sending out of the letter was followed by the resignation of George H. Bliss, who since the formation of the Consolidated Corporation has been its vice-president and general manager. No announcement regarding the above matters could be obtained at the offices of the company, neither would any of the publishers connected with the organization make a statement regarding the future plans of the concern.

It was learned, however, that recently a complaint was filed in the United States District Attorney's office against the Consolidated Corporation, in which it was alleged that the company was operating in violation of the Federal Anti-trust laws. Following the filing of the complaint several subpoenas were issued and served upon publishers connected with the Con-

solidated calling upon them to appear before the Federal Grand Jury on Tuesday, April 6th. At the office of the U. S. District Attorney it was learned that the matter had been adjourned until April 13th.

The whole proceedings in the case are clothed in much mystery but the general impression among the music publishers is that the roll manufacturers, resenting the formation of the company which had secured the word-roll rights of six of the houses, had filed the complaint in the District Attorney's office. Gilbert H. Montague, attorney for the music roll men's organization, denied that the roll men had filed the complaint, but declined to make any further statement whatever. Frances Gilbert, attorney for the Consolidated Corporation, was equally uncommunicative, and George H. Bliss, the company's general manager, also declined to be interviewed on any subject in connection with the Consolidated's affairs.

At the time of going to press, the future business operations of the Consolidated Co. have not been announced but a meeting of its officers is to be held later in the week at which it is said the future plans of the organization are to be decided upon and an announcement made.

MUSIC MEN TO DINE

On Tuesday, April 13, at 6.30 P. M., at Reisenweber's, the annual banquet of the Greater New York Music Publishers' and Dealers' Association will be held. A big attendance of publishers, roll manufacturers and talking machine people are expected.

"HARVEST MOON" IN PICTURES

Harry Von Tilzer's new song, "Harvest Moon," will get a big publicity boom in the new Alice Joyce picture of the same name. The song will be advertised and exploited in connection with the picture which is to be one of the big Hodkinson features.

ABBOTT SAILS FOR HOME

John Abbott, manager of the English music house of Francis, Day & Hunter sailed for home on the *Lapland* on Saturday. Mr. Abbott has been in New York for several weeks in connection with the business of his firm.

IRVING BIBO WITH FEIST

Irving Bibo, who has been connected with a number of the large music publishing houses and recently with Irving Berlin is now with Leo Feist, Inc. Al. Wilson has also joined the Feist staff.

HEINZMAN OUT OF FISHER'S

John Heinzman, who for several months past has been connected with the professional department of the Fred Fisher house, severed his connections with the firm last week.

VAN ALSTYNE IN NEW YORK

Egbert Van Alstyne, of Van Alstyne & Curtis, is spending a few weeks in New York and is making his headquarters at the Harry Walker office in the Astor Theatre Building.

"CUBA" SONG SCORES HIT

"I'll See You In C-U-B-A," Irving Berlin's new song, is scoring a hit of big proportions and is one of the big hits in the Berlin catalogue.

BILLY GROSSMAN OPERATED ON

CHICAGO, Ill., Apr. 3.—Billy Grossman, song writer, member of "Hitland," which appeared at the State Lake Theatre last week and the Palace, the week before, was rushed to the American Theatrical Hospital on Friday and forced to undergo an immediate operation. The operation proved very successful. Grossman occupies Room 103 and will be pleased to hear from his friends. He will not be able to leave the institution for the next three weeks.

FEIST LEASES NEW OFFICES

Leo Feist, Inc., has leased new offices in Los Angeles and Pittsburgh. The Los Angeles office, under the management of Al. Sather is in the Alhambra Building at Fifth St. and Broadway and the Pittsburgh branch under Elmer Setzler is at No. 302 Savoy Theater Building.

SONGWRITERS TO PUBLISH

Edgar Leslie, Pete Wendling and James Monaco are planning to enter the music publishing business and are now looking about for offices. The writers have several manuscripts ready and are quietly having them tried out before deciding upon just what numbers to issue.

GILBERT IN VAUDEVILLE

Wolfe Gilbert, the song writer and music publisher, is back in vaudeville, and this week is appearing at the American where with a collection of new songs he is scoring one of the big hits of the bill.

M. P. P. A. MEETING POSTPONED

The meeting of the Music Publishers' Protective Association scheduled to be held at the Hotel Astor on Tuesday of this week has been postponed until Thursday at 2:30 p. m.

MAX WINSLOW ON TOUR

Max Winslow, vice-president of the Irving Berlin, Inc., house, accompanied by Harry Askt, the pianist, is making a tour of the various Berlin branch offices.

NEW COPYRIGHT LAW FOR CANADA

A proposed new Canadian Copyright Law, now before the House of Commons of Canada, and which was up for its first reading on March 26, will it is believed soon become a law. The many factions which for the past few years have been at odds regarding the enactment of any new legislation regarding copyright, are said to have come to an amicable settlement and the bill in its present form is practically without opposition.

The proposed new law, which greatly resembles the United States act, contains much of interest to American authors, composers, dramatists, and publishers, the big feature in so far as the music men are concerned being the clause which includes for copyright protection, records, rolls and other mechanical contrivances.

This clause which will have an important bearing upon the music business of the United States and Canada is as follows:

"Copyright shall subsist in records, perforated rolls and other contrivances by means of which sounds may be mechanically reproduced in like manner as if such contrivances were musical, literary or dramatic works, but the term of copyright shall be fifty years from the making of the original plate from which the contrivance was directly or indirectly derived, and the person who was the owner of such original plate at the time when such plate was made, shall be deemed to be the author of the work." * * * The royalty as aforesaid shall be two cents for each work reproduced by each such contrivance."

United States publishers see a great addition to their mechanical instrument royalties, if the proposed law is passed as Canada is a great phonograph and music roll market and up to the present have paid nothing in the way of royalties from the sales of the various mechanical records made and sold throughout the Dominion.

If passed the act will come into force on the first day of July, 1920.

PUBLISHERS' DUES INCREASED

The Music Publishers' Protective Association has increased its dues from \$100 monthly to \$125 for those in Class A, \$50 to \$75 for those in Class B and \$25 to \$50 for those in Class C. The increase took effect on April 1st.

A still further classification which will give publishers the benefit of the registry bureau is under consideration. There are many publishers throughout the country to whom the association is of no great value insofar as its original aims and objects are concerned. These are chiefly the publishers of the high class or standard numbers that are not exploited on the vaudeville or musical comedy stage. Several of these publishers have expressed an interest in the registry bureau department of the association and provision by means of which they can secure its protection is under consideration.

WM. PENN IN NEW JOB

William Penn, for the past few years with the Pathé Frères Phonograph Company, is now with the Talking Book Corporation, the company which recently made a proposition to music publishers to put on the market a combination published song and phonographic reproduction of an orchestral accompaniment.

BLOOM IN KANSAS CITY

Murray Bloom, professional manager of the Harry Von Tilzer Company, is in Kansas City, Mo., and for the next four weeks will be at the Muehlebach Hotel.

WATERSON OPENS NEW OFFICE

The Waterson, Berlin & Snyder Co., has opened a new office in St. Louis. The address is No. 503 Columbia Theatre building.

WILL PAY CANADIAN ROYALTIES

Music publishers were greatly surprised last week when a representative of the Victor Talking Machine Company called upon them with a proposition to pay them a royalty upon the sale of talking machine records throughout the Dominion of Canada.

This royalty is to be paid upon the sale of all records, the masters of which are made in the United States and the royalty arrangement is to date from April 1.

This proposition, accepted with alacrity by a number of the big publishers, means a decided increase in the incomes of all the music men for Canada is a big field for the sale of phonograph records.

Back of Victor's proposition is a story which undoubtedly had a big bearing upon the decision of the big talking machine company to pay Canadian royalties. The story deals with the bringing of a suit by Leo Feist Inc. against the Victor Co. for the payment of royalties from the sale of records of Feist publications. The Feist concern, through its attorneys, Gilbert & Gilbert, contended that it was entitled to collect royalties from the sale of records in Canada, the masters of which had been manufactured in the United States. Similar suits were filed against the Columbia Co. and upon which the Feist company has received a favorable decision, the case being now up on appeal.

Early last week the Victor Company settled the Feist case upon terms which neither the talking machine company nor Leo Feist Inc. or its attorneys would reveal and the Victor representative started calling upon the big publishers with a proposition to pay a royalty upon the future record sales throughout the Dominion. The agreement which the publishers have been asked to sign and which a number have accepted is said to contain a clause whereby in consideration of the Victor's payment of future Canadian royalties the publisher waives all claims for any past royalties.

"DARDANELLA" IN THE DAILIES

"Dardanella," got into the news columns of all the big dailies last week when Felix Bernard, through his attorneys, H. J. and F. E. Goldsmith, applied to Justice Newburger for an injunction restraining McCarthy & Fisher from disposing of any of the rights of the number and for an accounting of the profits of the song.

Bernard claims that he is entitled to at least \$50,000 as his share of the royalties of the song, and that he accepted \$100 for his interest because of the false representations of the defendants.

VON TILZER SONG WINS CONTEST

At the Hotel Walton Roof Garden in Philadelphia recently after the regular show as a music publishers' song contest was staged, at which all the publishing firms in the city were represented.

It was left to popular applause to decide which song was the most popular number in the city and the Harry Von Tilzer number, "When My Baby Smiles at Me" was pronounced the winner.

EMERY OUT OF MUSIC GAME

Ted Emery, formerly in charge of the Detroit office of the Harry Von Tilzer Co., has quit the music business to book vaudeville acts. Harry Morris succeeds him.

JEROME SIEGEL WITH HARRIS

Jerome Siegel, formerly with the Al. Piantadosi music house, has joined the professional staff of Charles K. Harris.

MCCRORY BUYER RESIGNS

R. A. Koontz, music buyer for the McCrory syndicate stores, has resigned and is going into another business.

Lynne Fontanne sailed for London last Saturday.

Ned Wayburn is revamping the Ed. Wynn Carnival.

Leslie Austen has been added to the cast of "Declasse."

Gertrude Barnes is now preparing a act for vaudeville.

Mercedes Desmore has been engaged for "Three Live Ghosts."

Jesse Freeman has bought out Lew Cantor's office in Chicago.

Ralph Herz will return to vaudeville this week in a new act.

Mrs. Charles Strickland was operated on for appendicitis last week.

John Golden has been commissioned a Captain in the Police Reserve.

Katherine Clare Ward has been added to the cast of "My Golden Girl."

Lillian Lea was married last week to Vernon Grey, a non-professional.

William Rams is contemplating a new act with Henry Beisner as partner.

Art Hickman has opened offices in San Francisco and will book musicians.

O'Connor and Folsom are back in New York after two years in the West.

Al Herman and Lucille Chalfant headlined at the Central Sunday concert.

Violet Gray, a motion picture actress, is coming East to appear in vaudeville.

Jerome Kern has contracted to write vaudeville numbers for Alma Francis.

Reddington and Grant have been booked over the United time for ten weeks.

Enrico Caruso has leased a home for the Summer months at Easthampton, L. I.

Theresa Helburn has been appointed executive director of The Theatre Guild.

Mrs. Felix Morris sailed for England last Saturday on the Steamer *Lapland*.

Austin and Allen are now playing their 32nd consecutive week on the Keith time.

Will Darbur, of "Up In Mabel's Room," was taken ill at Dayton, Ohio, last week.

Ivy Clemow has been engaged for the London company of "One Night In Rome."

Charley Ringling left for Florida on Saturday to spend a few weeks vacation.

Marie Shotwell is taking the leading female role in "Civilian Clothes," in Boston.

Loretta Sheridan made her debut as prima donna of "My Golden Girl" last week.

Marcelle Roussillon, who appeared in "The Off Chance," sailed for Paris last week.

Gerta Kemble Cooper will appear in the London company of "One Night In Rome."

Corrine Arbuckle, who did a double with Billy Gould, has a new single act in preparation.

Barry Baxter will appear in "One Night In Rome" when it opens in London next month.

Hazel Dawn will appear in a new Wood's farce next season, entitled "Arabian Nights."

Harry Mayo replaced Keegan and Edwards, who dropped out of the Bushwick bill last week.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 33)

John McKone has signed with L. H. Freed for a new carnival attraction that opens April 23.

Bobker's Arabs, a troupe of eight performers, arrived in this country from Morocco last week.

Cora Beckwith and her diving girls will play a road tour shortly after a retirement of two years.

Tom McGuigan, who appeared in Frisco's last offering, has joined the dance act with Dixie Hamilton.

Marie Moore and Cameron Clemens joined the cast of "Welcome Stranger" in Chicago last week.

Nahan Franko, the musical director, has been promoted to the rank of major in the Police Reserves.

Beate Bean, of Hamilton and Bean, is spending the Easter holidays with her family at New Haven.

Edna May Oliver and Helen Bolton terminated their engagement with "My Golden Girl" last week.

Bert Lester played Micky Markwood's part in the picture scene of the Victory Belles last Wednesday.

Barney Bernard has written a sketch called "Hogan's Return" for Jules Jordan. It is now in rehearsal.

Joe Williams, a member of the Police Jazz Band, sails for Southampton on the *St. Paul* next Thursday.

Katherine Cornell has been engaged by the Shuberts to play the leading female role in "The Man Outside."

Minetti, of Minetti and Sidelli, an acrobatic act, was hurt during a performance at the American last week.

Doraldina gave a party to the Cheese and Motion Picture Advertisers Clubs last week at the Cafe Boulevard.

Harrington and Mills have been booked over the United time for a period of ten weeks by Charles Borhaupt.

Richard Ordynski, for six years stage manager at the Metropolitan Opera House, sailed for Europe on Saturday.

Pinkey Holmes Willour has succeeded Miss Davies as prima donna with "The Girls From Joyland" company.

William G. Stewart has fully recovered from his illness and returned to his position at The Capitol on Monday.

Frank Anderson has resumed playing his Dutch character burlesque. He is with the "Sweet Sweeties" Company.

Leah Leaska, the dramatic soprano, who has been appearing on the Coast, will be seen in vaudeville here shortly.

Ted Lewis and his Jazz Band, and Davis and Darnell, were among those who appeared at the Lyric Sunday concert.

Harry S. Lyons, of the Bushman and Bayne "Master Thief" company, is resting for two weeks at Atlantic City.

Stewart Robins left New York last week for Portland, Oregon, to join the Baker Stock Company as leading man.

Percy Pollack opened with John Cort's "Just A Minute" at Utica Monday, playing his former part of Captain Ebtide.

Leon Erroll has been signed for a production by Flo Ziegfeld and will appear in a play presented by George M. Cohan.

Ross Garver was appointed manager of the Des Moines Orpheum last week, succeeding William Gray, who goes to Chicago.

Harry Brosius, of Brosius and Brown, and May E. Frances, of Taylor and Frances, were married in Marion, Ia., last week.

James W. Vincent has been selected as treasurer at the Hippodrome to fill the vacancy caused by the death of J. Louis White.

Max Burkhardt, lately with Irving Berlin, will open on the Plimmer time this week in a new act with Harold Solomon, a pianist.

Nan Lewis, of the Will King Company, in Frisco, was married last week to J. G. Bower, a salesman for Special Pictures Company.

Stella Hammerstein, daughter of the late Oscar Hammerstein, was married last week to Charles Fyles Pope, a member of the Friars.

Jean Phillips is taking the place of Edythe Baker in the Harry Fox act, the latter having left to prepare an offering of her own.

Delano Dell will open in Utica this week in John Cort's "Just A Minute," working West. He was formerly Roscoe Ails' partner.

Gormley and Wakefield, who closed with Fritzi Scheff in "Gloriana," has been signed for John Cort's "Just A Minute" road company.

Georgie Price has been the first act to play two successive Sunday concerts at the Century, making his second appearance last Sunday.

O. O. McIntyre has been engaged as press representative of the "Midnight Frolic" and "Nine O'Clock Revue." He is a newspaperman.

Jean Ward Barrington, of the Ward Sisters, was married in Richmond, Indiana, to Peter Baucher, of the Buch Brothers, last week.

Billy Caxton has acquired the rights to a condensed version of "It Pays to Advertise," and will appear in it with a cast of ten, next season.

Captain Bruce Bairnsfeather, author of the "Better 'Ole," returns to this country for a lecture tour next season, under the direction of Lee Keedick.

Kitty Watson, of the Watson Sisters, has filed suit in Chicago for divorce under the name of Katherine McGowan, charging desertion and cruelty.

Rucker and Winifred, Nixon and Sans, Robinson and Penny, and Bryant and Stewart, have been booked in England and sail in June to fill their dates.

Emmy Destinn, grand opera singer, is defendant in a suit brought by Maison Agnes, of Paris, for \$4,225, which the latter claims is due for gowns.

Carlo De Angelo, the Italian comedian, secured a divorce in Chicago last week from Kitty Carmen, one of the soubrettes in the "Little Burglar" company.

Eddie Mead, a pugilistic manager, has entered the vaudeville field and booked Chester and Lawrence at the Harvard Inn, Coney Island, for the Summer season.

James K. Hackett will start rehearsals on a new French play by Alfred Capus called "L'Adventurer," on the completion of his tour in "The Rise of Silas Lapham."

Harry C. Smart, eighty-four years old, an old-time actor and theatrical manager, was taken to Bellevue Hospital last week after being found wandering on the street.

Harry A. Wallace, formerly of the teams of Wallace and Hatfield and Wallace and Du Ball, has abandoned the stage and is now producer and stage manager for Jimmy Huges.

Joe Dunninger, who did an act with Adams, the impersonator of "Great Men, Past and Present," is rehearsing a new act of his own entitled "One of the great men of the Future."

Elly, Lexy and O'Connor, Georgie Price, Arnaut Brothers, Belle Baker, Leon Errol, Parish and Peru, Henry Lewis and Seabury's "Fringes," made up the Sunday night bill at the Century.

Benny Grossman, of "A Trip to Holland," was taken seriously ill with appendicitis in Chicago last week and taken to the American hospital for an operation. He is still in a serious condition.

Ed. C. Davis, Arthur Anderson, Wilfred Jessop, Henry Earle Jewett, Tulsa Leason, Victor A. Royal, Jack Squire, Clyde Coe, Beatrice Newmann and Abner Silver applied for membership in the N. V. A. last week.

Lauretta Taylor sailed for England on the *Lapland* Saturday. She was accompanied by her husband, J. Hartley Manners, who will direct her over there in "One Night In Rome." She will return in the fall.

Mable Dove, of the team of Mable and Johnny Dove, last week suffered the death of her mother Mrs. Lena Underwood, who for many years was known to theatrical people who visited Chicago, where she was a dressmaker.

Beryle Mercer, Charles McNaughton, Mary Servens, Frank Monroe, Cyril Chadwick, Olive Reeves-Smith, Mercedes Desmore, Henry Mortimer and Emmett Shackleton have been added to the cast of "Three Live Ghosts."

E. W. Wolf has re-cast his act "Tid bits" and it opens next week for a tour out of town lasting a year. In the new version are Cuddles Farrar, Charlotte and Viola Schlessinger, Nellie Erskine, Bernard Levy, and Dorothy Appel.

Josephine Hall, who made her first big hit in a play by Alfred Aarons, singing "Sister Mary Jane's Top Note," is seriously ill. Reports from Bermuda, where Miss Hall is convalescing after an operation, state that she is recovering slowly.

Rae Samuels, Henry Lewis, Aunt Jemima and Bakers, Arnaut Brothers, Diamond and Brennan, Wright and Dietrich, Melnotte and Leedum, Alwyn Brothers and the Dancing McDonalds, appeared on the Sunday night bill at the Manhattan.

John Barrymore's nervous condition is such that he will not be able to re-appear in "Richard III" until next season. When Arthur Hopkins was assured that the attack from which Barrymore is suffering would not be benefited by a rest, he decided to take the play off.

George M. Cohan, Georgette Cohan, Otto Harbach, Rudolph Friml, Frank Mandell, Sam Forrest, Julian Mitchell, Sam Harris, Chamberlin Brown and Emmett Callahan constituted a party that went from New York to Washington last week to attend the opening of "The House That Jack Built."

Mrs. Sidney Drew, Sam Bernard, Irene Bordoni, Clifton Crawford, Richard Travers, Adele Howland, Ernest Truex, James J. Corbett, Jack Wilson, Frank Morgan, Demarest and Colette and Georges Carpentier, the French fighter, will appear at the New Amsterdam Theatre, April 11 on the all-star bill for the American Legion benefit.

THE IRVING BERLIN

ENTRIES

P. S.—Following is some inside "info" on the entries in this great race:

No. 1 I'LL SEE YOU IN **C-U-B-A**

Made every post a winning one. Ridden by that top notch jockey IRVING BERLIN—the season's Champion.

No. 2 MY **SAHARA ROSE**

Ridden by Grant Clarke. Trained by Walter Donaldson, a strong tip to performers. Get aboard, has worked wonderfully for Harry Fox and other clockers. Looks like another "CUBA."

No. 3 **TIRED OF ME**

Fast and furious. Will take the track and win all by himself. A BALLAD that can go on any kind of track (I mean act). One you won't tire of. Trainer Winslow's pet.

No. 4 **THE CROCODILE**

THE DARK HORSE and the one to watch. An instrumental Mare of rare value and Carter Bornstein's favorite. Well handled by Harry Akst, Motzan and Rogers. All the leaders are playing this one heavily.

No. 5 **WAS THERE EVER A PAL LIKE YOU**

Was there ever a horse like this, bred for speed, trained for endurance. Jockey Berlin gave this one all he had with the result that it's "in." A ballad that wins races and all audiences.

No. 6 **WHEN MY BABY SMILES**

A keen kontender. A time destroyer. A fast worker. A great finisher. A winner.

No. 7 **I'VE GOT THE PROFITEERING BLUES**

Got away good. Led throughout. Won eased up. Bet all you can on this "baby." Greased Lightning. NUFF SAID.

No. 8 **I'LL ALWAYS BE WAITING FOR YOU**

Bookmakers beware. Shorten your odds or you'll go broke betting against this one. The public's choice. The performer's favorite. The one that caught every "judge's" eye in the country. He just WALTZES in.

No. 9 **I LEFT MY DOOR OPEN AND MY DADDY WALKED OUT**

They left the barn open and this one pranced out and never quit till the field was dizzy from her or his (what's the odds) marvelous speed.

No. 10 **I'LL ALWAYS KEEP A CORNER IN MY HEART FOR TENNESSEE**

A young horse with an old head. Runs straight and true. Will win every race on any bill. Can go with the best and never give up the lead. A "hunderer."



Murray Ritter, 119 No. Clark St., Chicago, Ill.

Winthrop Brookhouse, 50 Front St., Boston, Mass.

Fred Wright, 1107 Chestnut St., Philadelphia, Pa.

Dave Wohlman, Savoy Theatre Bldg., Fifth Ave., Pittsburgh, Pa.

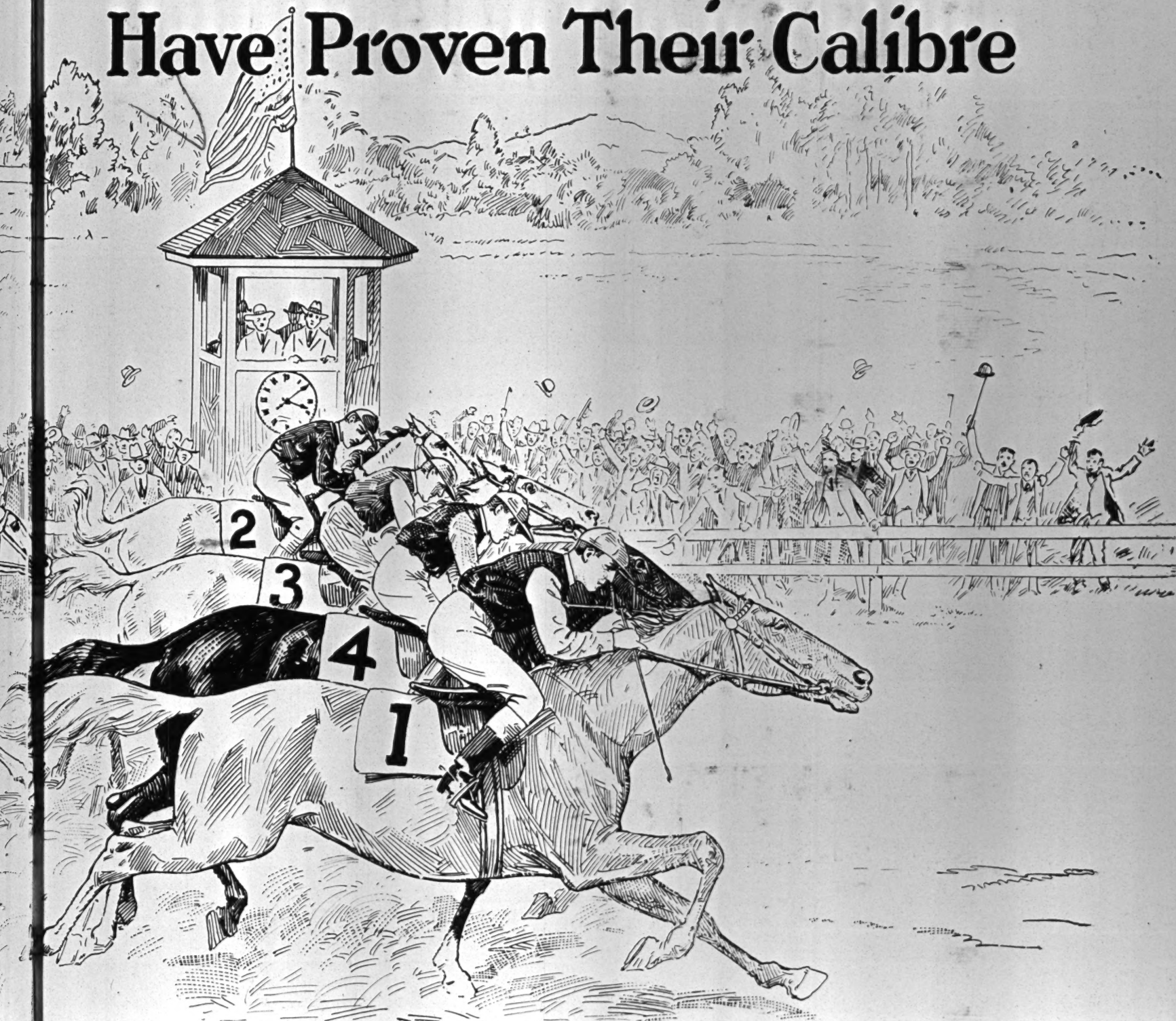
Earl Taylor, 611 Pantages Bldg., San Francisco, Cal.

Elmer Olson, Pantages Theatre Bldg., Minneapolis, Minn.

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Have Proven Their Calibre



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Harry Pearl, 421 Holland Bldg., St. Louis, Mo.
Chas. Burns, 700 Lyric Theatre Bldg., Cincinnati, Ohio
Billy Hallett, 17 Gayety Bldg., N. Y. C.

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Lyric by RAY SHERWOOD.....Music by CARL D. VANDERSLOOT

(Our Daisy)

In Shadowland

Lyric by J. S. BROTHERS, JR., & RAY SHERWOOD.....Music by J. S. BROTHERS, JR.

(Some Lily)

Let Me Dream

Lyric by RAY SHERWOOD.....Music by CURTIS GORDON

(Pet Pansy)

Spanish Moon

Lyric and Music by.....RAY SHERWOOD

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TORONTO

MELBOURNE

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE EXCHANGE NEW YORK CITY

PALACE
Riverside—Leipsig—Ciccolini—Swift & Kelly—
Clara Howard—Mijares—Santley & Sawyer—G.
Kelly & Co.—Le Dora & Beckman.
Colonial—Calvert & Shayne—Geo. Price—K.
Benedict & Co.—Alleen Stanley—Mosconi Family
—Bessie Clayton—Kath. Powell & Co.
Alhambra—Bronson & Baldwin—Camilla's Birds
—B. & B. Wheeler—Espe & Dutton—Wilton
Sisters.
Royal—Daly & Berlew—Cahill & Romaine—
Allan Rogers—H. of David Band—Emma Stephens
—W. M. Gaxton & Co.—Tarzan—Delmore & Lee.

BROOKLYN, N. Y.
Bushwick—Eleanor Cochran—McCormick &
Mellon—Gene Chase & Co.—Love Shop—McGee &
Anta—Arnaut Bros.—Donovan & Lee.
Orpheum—Mollie Fuller Co.—Zardo—Bert Errol
—Barbette—3 Naces—Dooleys & Moran Sis.—
Tom Lewis.

BALTIMORE
Maryland—Kharum—V. & E. Stanton—F. Ken-
nedy—H. Dyer & Co.—W. M. Brack & Co.—B.
Morgan & Co.—Glenn & Jenkins—Leon Errol—
LeVolas.

BOSTON
Keith's—Tozart—Billy Glason—A. Bronson &
Co.—Overseas Revue—Vadi & Gyl—Finley &
Hill—Hobson & Beatty.

BUFFALO
Shea's—Will Oakland—Emily Darrell—Ellen
Keller—Anger & Packer.

CINCINNATI
Keith's—Lillian Shaw—Sabina & Goodwin—
Garcinetti Bros.—Eva Shirley & Jazz—Grubers
Animals—L. & J. Archer.

COLUMBUS
Keith's—Geo. McFarlane—Col. & Victor—Ruth
Royce—Chas. Wilson—H. Shone & Co.—Bazelle &
Parker—He Ho Gray—Sylvester Family—Wal-
thour & Princeton.

CLEVELAND
Hippodrome—Amoros Sis.—Dresser & Gardner—
Nonette—Stone & Callis—Nathan Bros.—Harry
Hines—Hendricks & Stone.

DETROIT
Temple—Claudia Coleman—Royal Gascogne—
2 Jesters—Rockwell & Fox—Lambert & Ball—C.
F. Usher—Rose Revue—4 Ortons.

DAYTON
Keith's—Quixey 4—Crawford & Brod.—Reno—
Hall & Brown—Tos. E. Shea—Reed & Tucker—
Lacy Gillette Co.

ERIE
Colonial—Arthur Huston—4 Readings—Ja Da 3
—Wm. Lampe & Co.

GRAND RAPIDS
Empress—Anna Held Jr. & Co.—Sheila Terry
& Co.—Aerial Silverlakes—Herbert Clifton—Follis
Girls—Dippy Diers & Bennet—Billy McDermott.

HAMILTON
Shea's—Elinore & Williams—Raymond &
Schram—J. & A. Keeley—Follow On—Geo. Jessell.

INDIANAPOLIS
Keith's—Dillon & Parker—Patricola—Rose
Coblan & Co.—Wheeler 3—Sig. Friscoe.

LOUISVILLE
Mary Anderson—Reka & Lorraine Sis.—Powers
& Wallace—M. & M. McFarland—Mabel Burke &
Co.—Stella Mayhew—Nolan & Nolan—Ragged
Edge.

LOWELL
Keith's—Smith & Aust.—Mean. Man in World
—Vini Daly—Pernane & Shelly—Turner &
Grace—Dancing McDonalds—Harry Breen.

MONTREAL
Princess—Olsen & Johnson—Elly—Robbins &
Partner—Clara Vincent & Co.—Ed. Janis Revue.

PITTSBURG
Davis—Lady Sen Mai—27th Div. Boys—Jas.
Thornton—Masters & Kraft—Clifford & Wills—
Moran & Mack—F. Roberts & Co.—Davis & Pelle.

PHILADELPHIA
Keith's—Wood & Wyde—Bert Howard—L.
Dockstader—T. Friganza—Lovenberg Sis.—J. S.
Blonde & Co.—Reckless Eve—Spiders Web—W.
Huston & Co.

PORTLAND
Keith's—Rome & Cullen—Elida Morris—J. & S.
Leonard Co.—3 Blighty Girls—Duffy & Sweeney
—Law. Crane & Co.

ROCHESTER
Temple—Creole Fashion Plate—Frank Gaby—
Hugh Herbert & Co.—Meridith & Snooser—Cora
Y. Corson 8—Sybil Vane—Morgan & Gates—
Wanzer & Palmer.

SYRACUSE
Crescent—Rae Samuels—Ben Bernie—Only Girl
—D. Shoemaker & Co.—Prosper & Maret—Act
Beautiful.

TORONTO
Shea's—J. C. Nugent—Lexey & O'Connor—
Julius Tannen—J. & E. Mitchell—Daisy Nellis.

TOLEDO
Keith's—Not Yet Marie—Wilson Bros.—Johnson
Baker & John—McCormick & Irving—Dainty
Marie—Wilbur Sweetman & Co.

WASHINGTON
Keith's—Santos & Hayes—Ford & Sheehan—
Dick & Deagon—V. Surratt & Co.—Moran &
Wiser—Lily Lena.

WILMINGTON
Garrick—Chas. Henry's Pets—Hanlon & Clif-
ton—Kellam & O'Dare—Burke & Tohey—Sampsel
& Leonard—Pollard—Martin & Fabini.

YOUNGSTOWN
Hippodrome—Dorothy Brenner—J. R. Johnson
& Co.—The Brants—Donald Sisters—Chas. Irwyn
—Jack Wilson—M. Montgomery—Marie Cabill.

ORPHEUM CIRCUIT

CHICAGO, ILL.
Majestic—Wellington Cross & Co.—A. Fried-
land & Co.—Dugan & Raymond—Lew Brice & Co.
—Martin Webb—Sully & Houghton—Jas. Thomp-
son Co.—Libonati—Roy & Arthur.

Palace—Alice Lloyd—Wintergarden Girls—
Morton & Glass—T. & K. O'Meara—Frank Con-
roy & Co.—Du For Boys—Nora Morinne—Novelty
Clintons.

State Lake—Bothwell Browne & Girls—Lydel
& Macy—Whiting & Burt—Tango Shoes—Ken-
nedy & Rooney—Walter Weems—Ergott's Lilli-
putians—Wallace & Galvin—Willie Bros.

CALGARY & VICTORIA
Orpheum—"Flashes"—William Cutty—Rinaldo
Bros.

DENVER
Orpheum—Morgan Dancers—Jack Kennedy &
Co.—Ames & Winthrop—Ed. Morton—Marino &
Maley—Hughes Duo—Leo. Zarrell Co.

DULUTH
Orpheum—Cressy & Dayne—Marmel Sis. &
Schooler—Deval & Symonde—Bernard & Duffy
—Orville—Stamm—DeWitt Young & Sis.—Will M.
Cressy.

DES MOINES
Orpheum—Alexander Carr Co.—Hickey Bros.—
Sam Hearn—Edith Clifford—Van & Belle—
Ishikawa Bros.—Rainbow Cocktail.

KANSAS CITY
Orpheum—Last Night—Chas. Grapewin Co.—
Kenny & Hollis—Duffy & Caldwell—Pisano Co.
—Lucille & Cockie—Bert Fitzgibbon.

LOS ANGELES
Orpheum—Wm. Rock & Girls—Sarah Padden
Co.—Avey & O'Neill—Phil Baker—Byrnes &
Gehan—Billy Shaw's Rev.—Libby & Nelson—
Emma Carus & Co.

LINCOLN
Orpheum—For Pity's Sake—Kinney & Corinne
—Harry Jolson—Maria Lo-Ryan & Orlob—Ken-
nedy & Nelson—Bruce Duffet Co.

MEMPHIS
Orpheum—Joe E. Howard Rev.—I. J. Con-
nelly—Grace DeMar—Jack Osterman.

MILWAUKEE
Majestic—Alan Rogers—Johany Ford & Girls—
Clara Morton—The Barrys—Master Gabriel Co.—
Burns & Frabito—Tuscano Bros.—The Baltots.

MINNEAPOLIS
Palace—Gus Edwards & Girls—Joe L. Brown-
ing—Mme. Ellis—Carl McCullough—Ambler Bros.
—Fields & Wells—Ermine Sisters.

NEW ORLEANS
Orpheum—4 Mortons—Mason Keeler Co.—Ruth
Rudd—McRae & Clegg—Lyons & Yosco—Jose-
phine & Henning.

OAKLAND
Orpheum—John B. Hymer Co.—Berk & Sawm-
Ashley & Dietrich—4 Mark Bros. Co.—LaMont
Trio—Shelton Brooks Co.—Choy Ling Hee Troupe.

OMAHA
Orpheum—The Little Cottage—Elsa Ruegger—
Harry Cooper—Bessie Rempel Co.—Francis
Renault—Marconi & Fitzgibbon—Bradley &
Ardine.

PORTLAND
Orpheum—Mme. Petrova—Gene Greene—Brent
Hayes—Ethel Clifton & Co.—Stewart Sisters—
Samsted & Marion.

ST. LOUIS
Orpheum—Singer's Midgits—Bancoff & Co.—
Eva Shirley & Co.—Moss & Frye—Geo. Austin
Moore—Barber & Jackson—Herman & Shirley.

SALT LAKE CITY
Orpheum—Henry Santry & Bd.—Le Maire
Hayes & Co.—Harry Rose—Lightners & Alexan-
der—Mower & Avery—Baraban & Grohs.

SACRAMENTO & FRESNO
Orpheum—Bostock's Rid. School—Ben K. Benny
—Mahoney & Auburn—Alexander Kids—Basil
Lynn & Co.—O'Donnell & Blair.

SAN FRANCISCO
Orpheum—Wilbur Mack & Co.—"And Son"—
Rita Mario Orch.—Mirano Bros.—Sandy Shaw—
Chas. Howard Co.—Montgomery & Allen—Nitta
Jo—Lucas & Inez.

ST. PAUL
Orpheum—Extra Dry—Rawes & Von Kaufman
—Ned Norworth Co.—Pietro—Steele & Winslow
—Stone & Hayes.

SEATTLE
Orpheum—"Ye Song Shop"—Mary Marble Co.
—Cooper & Ricardo—Myers & Noon Co.—Valente
Bros.—Frank DeVoe & Co.—Frank Wilson.

VANCOUVER
Orpheum—Vie Quinn & Co.—Homer Miles &
Co.—Ryan & Lee—Polly Oz & Chick—Helene
Davis—Grace Ayres Co.—Nestor & Vincent.

WINNIPEG
Orpheum—Sylvester Schaffer—Florence Tempest
Co.—Claire Forbes—Herbert & Dare—De Marest
& Doll—Milt. Collins.

(Continued on page 23)

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"TWO FRIENDS THAT CAN'T GET ALONG"
BOOKED SOLID

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Dir. MORRIS & FEIL

By JACK LAIT

MOORE & FIELDS

Singing, Talking, Comedy and Dancing

Direction HORWITZ & KRAUS

CLARENCE WILBUR

in "TATTERED ARISTOCRACY"

Management ABE I. FEINBERG

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Direction—FLOYD STOKER

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COMEDY ODDITIES

DIRECTION—TOM ROONEY

MR. GEO. CHOOS Presents

Eddie Vogt

In "THE LOVE SHOP"

WEEK APRIL 5, RIVERSIDE, NEW YORK

JACK & NAYON

IN "A QUIANT ACQUAINTANCE"

Direction FLYNN & KENNY

THREE VAN COOKS

"HARMONY IN A CHINESE LAUNDRY"

Direction CHAS. S. WILSHIN

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and Many Thanks to
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DAVE HARRIS
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MOE KLEE
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ED. MORTON
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EVERYBODY
SAYS WE HAVE

By the Boys Who Wrote
"OH YOU BEAUTIFUL DOLL"
"YOU'RE MY BABY"
"WHEN TONY GOES OVER THE TOP"
"YOU'RE A GREAT BIG BLUE EYED
BABY"

"SAY A PRAYER FOR THE BOYS OUT
THERE"

"IF YOU TALK IN YOUR SLEEP," ETC.

TWO SURE FIRE SONG HITS

A WONDERFUL NOVELTY SONG

I'D LIKE TO HAVE A GIRL

**LIKE THE GIRL THE FELLOW HAD
THAT WROTE OH WHAT A GAL WAS MARY**

Featured by HENRY LEWIS in "FRIVOLITIES" of 1920

NOW AT CHESTNUT ST. THEATRE, PHILA.

PLENTY OF EXTRA CATCHLINES

By A. SEYMOUR BROWN

WILL FIT ANY SPOT IN YOUR ACT

ALEX MARR

SENSATIONAL SONG HIT

Featured by WHITING & BURT at Palace Theatre, N. Y., Last Week

WHY DID YOU MAKE ME LOVE YOU

By A. SEYMOUR BROWN

A Wonderful Double Version

A Wonderful Song for Any Spot

ORCHESTRATIONS, ALL KEYS

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KEITH'S THEATRE BLDG.

1116 CHESTNUT ST., PHILADELPHIA

GARDEN PIER, ATLANTIC CITY, N. J.

VAUDEVILLE BILLS

(Continued from page 21)

NEW YORK CITY

America (First Half)—Harper & Blanks—Morrell Toy Shop—Blair & Crystal—Jean Sothen & Co.—Milton Pollack & Co.—Demarest & Collette—La Vine Trio. (Last Half)—Haller & Haller—Grey & Klumker—Jarow—Gene Hamilton & Co.—2 Ladellas—O'Brien Havel & Co.—Gibson & Pollack—4 Hais.

Victoria (First Half)—La Petite Jennie & Co.—Grey & Klumker—Grew & Pates—Eugene Emmett—Jack Alfred Trio. (Last Half)—The Perlinis—Minnie Harrison—Pearl Abbott & Co.—Chic & Tiny Harvey—Cabaret De Luxe. Lincoln Sq. (First Half)—Gormley Sisters & Co.—Fields & Moore—E. F. Hawley & Co.—Otto Bros.—Casting Campbells. (Last Half)—Rettor Bros.—McDermott & Heagney—Eddie Heron & Co.—Eugene Emmett—Shirley Sisters & Bernie.

Greeley Sq. (First Half)—Tyler & Sinclair—Southe & Tobin—Imperial—Eddie Heron & Co.—Henry & Moore—The Scrantons. (Last Half)—Gormley Sisters & Co.—Harper & Blanks—Grew & Pates—Otto Bros.—Jack Alfred Trio.

Delancey St. (First Half)—Haller & Haller—Octavo—2 Ladellas—Hal Johnson & Co.—Bobby Henshaw—Dance Fantasies. (Last Half)—La Vine Trio—Henry & Moore—Jean Sothen & Co.—Weber, Beck & Frazer—Morrell Toy Shop. National (First Half)—Chyo & Chyo—Dorothy Wahl—Shaw & Bernard—Odvia & Seals. (Last Half)—Ethel Keller & Chums—Innes Bros.—Odvia & Seals.

Orpheum (First Half)—Minnetti & Sidell—Johnson & Crane—Jarow—Mr. & Mrs. N. Phillips—Gibson & Pollack—Gene Hamilton & Co. (Last Half)—The Gaudschmidts—Jessie Reed—Lou & Grace Harvey—Lew Welch & Co.—Demarest & Collette.

Boulevard (First Half)—Rettor Bros.—Orben & Dixie—Al Lester & Co.—Weber & Elliott—Shirley Sisters & Bernie. (Last Half)—Ward & Gory—Roland & Ray—Dorothy Wahl—Maxine Dancers. Avenue B (First Half)—Bernard & Merritt—Chas. & Sadie McDonald—L. Wolfe Gilbert—Royal Uyenja Japs. (Last Half)—Rose & Dell—Orben & Dixie—Wardell & Doncourt—Harry Lee—La Follie & Co.

BROOKLYN, N. Y.

Metropolitan (First Half)—4 Hais—Cooper & Lane—Barnes & Lorraine—Plantadosi & Walton—Cabaret De Luxe. (Last Half)—Dorach & Russell—Southe & Tobin—Milton Pollack & Co.—Shaw & Bernard—Artcraft Revue.

De Kalb (First Half)—Ward, Bell & Ward—Jessie Reed—Lincoln Highwayman—Chic & Tiny Harvey—Dorach & Russell. (Last Half)—La Petite Jennie & Co.—Cooper & Lane—Mr. & Mrs. N. Phillips—Plantadosi & Walton—Casting Campbells.

Palace (First Half)—Zelaya—Tilyou & Rogers. (Last Half)—Bernard & Merritt—L. Wolfe Gilbert—Royal Uyenja Japs.

Fulton (First Half)—The Gaudschmidts—Ethel Keller & Chums—O'Brien Havel & Co.—Innes Bros. (Last Half)—Tyler & St. Clair—Lincoln Highwayman—Bobby Henshaw—Minnetti & Sidell.

Warwick (First Half)—Scamp & Scamp—Pearl Abbott & Co.—Billy K. Wells—La Folette & Co. (Last Half)—Chyo & Chyo—Octavo—Chisholm & Green—Tilyou & Rogers—3 Puccella Girls.

BALTIMORE, MD.

Tony & George & Co.—Storey & Clark—Married via Wireless—Bobby Van Horn—Mystic Hanson Trio.

FALL RIVER

(First Half)—Russell & DeWitt—Mae Marvin—The New Leader—Dunham & Edwards—Girls of the Altitude. (Last Half)—Tate & Tate—Chas. Gerard & Co.—Autums—Murray Livingston.

HAMILTON, CANADA

Two Carltons—Butler & De Muth—Stan & Mae Laurel—Bernard & Meyers—Sweet Sweeties.

MONTREAL, CANADA

3 Maxims—Fairman & Patrick—Carlisle & Romer—Jack & Tommy Weir—Temptation.

NEW ROCHELLE

(First Half)—4 Renee Girls—Harry Lee—Chisholm & Green. (Last Half)—Scamp & Scamp—Billy K. Wells.

PROVIDENCE

(First Half)—Musical Waylands—Gus Erdman—Walter Low & Co.—Howard, Kane & Marr—Kitaro Japs. (Last Half)—Sutter & Dell—Abyssinian Trio—Helen Colene & Co.—Swartz & Clifford.

SPRINGFIELD

(First Half)—Sutter & Dell—Abyssinian Trio—Helen Colene & Co.—Swartz & Clifford. (Last Half)—Musical Waylands—Gus Erdman—Walter Low & Co.—Howard Kane & Marr—Kitaro Japs.

TORONTO, CANADA

Caplane & Wells—Burns & Garry—Johnny Woods—Gen Randall & Co.—Bison City Four—Grazer & Lawlor.

LONDON, ONT., CANADA

(First Half)—Haskel & Bloom—Hazel Harrington—Williams & Bernie. (Last Half)—Cooper & Lacey—Gillen—Carleton & Co.—Dave Thursby—Herros & Preston.

PANTAGES CIRCUIT

REGINA AND SASKATCHEWAN

Pantages—Hauch & Lavelle—Simpson & Dean—Arthur DeVoy & Co.—Rose Valayda—Basil & Allen—The Haberdashery.

EDMONTON

Norvellos—Thunder Mountain—Barry & Leighton—Broadway Echoes.

CALGARY

Pantages—Upside-down Millette—Del A Phone—Seven Bell Tones—Jennings & Mack—Carly & Laight—Riding Lloyds.

GREAT FALLS AND HELENA

Pantages—Fashion's De Vogue—Miller & Capman—Pipifax & Paulo—Weaver & Weaver—Oh That Melody.

BUTTE

Howard & Helen Savage—Rucker & Winnifred—Laurie Ordway—Prince & Bell—Four Danubies.

SPOKANE

Pantages—Carlitta & Lewis—Abraham & Johns—Willis Holt Wakefield—Nevis & Gordon—Walters & Walters—His Taking Way.

SEATTLE

Pantages—Nelson's Katland—Lonnie Nace—Walzer & Dyer—J. C. Mack & Co.—Frank Morrell—Japanese Revue.

VANCOUVER, B. C.

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

VICTORIA, B. C.

Pantages—Harvard, Holt & Kendrick—Hope Vernon—Valand Gamble—Hazel Kirk Trio—Empire Comedy Four—Bird Cabaret.

TACOMA

Pantages—Haas Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Ashai Troupe.

PORTLAND

Pantages—Gypsy Trio—Marsden & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

TRAVEL

Pantages—Phil LaToska—Perrone & Oliver—Patrick & Otto—Aleko Panthea & Presco—Quinn & Caverly—Oh Mike.

SAN FRANCISCO

Fred & Anna Pelot—Raynard & Jordan—Pereira Sextette—Sherman, Van & Hyman—Florence Rayfield—Berlo Girls.

OAKLAND

Pantages—Aerial Macks—Allen Lindsay & Co.—Four of Us—Lorner Girls—Nell McKinley & Co.—Great Leon & Co.

LOS ANGELES

Pantages—Roshier & Dog—Green & Pugh—Maurice Samuels & Co.—Jones & Sylvester—Ted Shaw's Dancers.

SAN DIEGO

Pantages—Winton Bros.—Gertrude Newman—Bender & Meehan—Business Is Business—Texas Comedy Four—Little Hip & Napoleon.

LONG BEACH

Pantages—Act Beautiful—Superlative Three—Ed. Blondell & Co.—Mary Ann—Chas. Olcott—Holiday in Dixieland.

SALT LAKE CITY

Pantages—Three Bullawa Girls—Denny & Donegan—Samsonoff Trio—Eadie & Ramsden—Bob Albright—Hill's Circus.

OGDEN

Pantages—Lieut. Berry & Miss—Marconi Bros. Martha Hamilton & Co.—Daron Lichter—Gilda & Philipe—Brazilian Heiress.

DENVER

Pantages—Mori Bros.—Goets & Duffy—Eldridge, Barlow & Eldridge—Bert Stoddard—Ward & King—Henriette De Serris—Bud Snyder & Co.

F. F. PROCTOR CIRCUIT

NEW YORK CITY

81st St.—Joe Cook—George Libby Sparrow Co.—Helen Miller—Leon Errel & Co.—Elaime Stanley—Zomah.

Fifth Ave. (First Half)—Harry Langdon Co.—Tabor & Green—6 Kirksmith Sis.—Dale & Burch—Emma Stephens—Mme. Herman—Swift & Kelly. (Last Half)—Rubeville—Scanlon Denno Bros. & Scanlon—Welch Mealy & M.—Walter Brower—The Patriarchs.

22nd St. (First Half)—Martin & Florence—Kellam & O'Dare—Fannie Rice—Awnana & Giris—Catland & Williams—Swor & Westbrook. (Last Half)—Frans & LaSalle—Chas. McGood—Dorrian & Callivi—Laurel Lee—Harlem.

Harlem Opera House—Krasa & LaSalle—Rubeville—Laurel Lee—Sultan—Frank & Toby Shell—Reddington & Grant—Mme. Herman—Emma Stevens—Willie Smith—Martin & Florence.

58th St. (First Half)—Claire Vincent Co.—Burns Bros.—Mason & Forest—Melnotte & Leedum—Bobby Randell—Elly the Marvel—Village Blacksmith Shop. (Last Half)—Frank Juhas—New Teacher—Himber & Paterson—J. & S. DeLier—Chase & LaTour—Clara Howard—Reddington & Grant.

125th St. (First Half)—Scanlon Denno Bros. & Scanlon—Clark & Verd—Courtney & Barrett—Chas. McGood Co.—Thru Thick and Thin. (Last Half)—Tennessee Ten—Callon & Keyon—Evan & Flint—Fannie Rice.

Yonkers (First Half)—Luba Meriff & Co.—Frank Juhas—Welch Mealy & M.—J. & S. DeLier—Bersac's Circus—Connelly & Glass. (Last Half)—Stone & Campbell—Fred. V. Bowers & Co.—Mason & Forest—Out of Work—3 O'Gorman Girls. Mt. Vernon (First Half)—Langford & Fredricks—Sissle & Blake—Belclair Bros.—Rose & Claire. (Last Half)—Harry Langdon Co.—Luba Meroff Co.—Peggy Brennen & Bro.—Hartley & Eastman—Swift & Kelly.

BROOKLYN, N. Y.

Halcyon (First Half)—Maurice & Giris—Lester & Vincent—Doris Hardy & Co.—McCormack & Wallace—Golden Gate Trio. (Last Half)—Canaris & Cleo—Gates & Finley—Beatrice Morgan & Co.—Evans & Sydney—Royal Hawaiian Four.

Greenpoint (First Half)—Peggy Brennen & Bro.—New Teacher—Hartley & Eastman—The Geraldine—Slager & James. (Last Half)—Frank & Tober Schell—Clark & Verd—Sissle & Blake. Prospect (First Half)—Tennessee Ten—Lloyd & Crouch—Calvert & Shayne—Arthur Sullivan Co.—Adler & Dunbar. (Last Half)—Marguerite Young—Dobson & Sirens—Langford & Fredericks—Slager & James.

Henderson's (First Half)—Helen Jackley—Morris & Harte—Oroure & Adelphi—Married Via Wireless—Manning Feeley & K.—Hazel Green & Boys. (Last Half)—Golden Gate Trio.

ALLENTOWN

(First Half)—Schepp's Circus—Tuck & Claire—Burns & Wilson—Jona's Hawaiians. (Last Half)—Princess Nai Tai Tai—Dunn & Wheeler—Furman & Nash—Little Cinderella.

ALTOONA

(First Half)—Jack & Jessie Gibson—Arthur Perry—In the Dark—Ward & Raymond—Les Merchants. (Last Half)—The Brittons—Lodge & Robles—Lots & Lots of It—Bentham & Fields—Ander Girls.

ALBANY

(First Half)—The Braminos—Leon Vavara—Largee & Snee—Fall of Eve—Bowman Bros.—Dunbar's Girls. (Last Half)—Stars in Toyland—Harmon & Harmon—Petticoats—Mills & Morley—Jones & Jones—Ed. Janis Revue.

BINGHAMTON

(First Half)—Babcock & Dorinda—Harry Taylor—Mullen Case—McIntosh & Maids. (Last Half)—McMann & McNulty—Kimberly & Page—Crane & Howard—Tid Bits.

CHESTER

(First Half)—Marie Hart & Saxo Revue—McFarland & Palace—Poulter & Talbot—Arnold & Lambert—Jarvis Footlight Revue. (Last Half)—Billy & Edith Adams—McGreevey & Doyle—Amanda Gilbert & Boys—When Dreams Come True.

CANTON

Tracey Palmer & Co.—Juvenile Follies—Kartell—Burt & Rosedale—Ja Da Trio—Ross Weiss Trio.

EASTON

(First Half)—Princess Nai Tai Tai—Dunn & Wheeler—Furman & Nash—Little Cinderella. (Last Half)—Schepp's Circus—Burns & Wilson—Gardner & Hardman—Jona's Hawaiians.

ELIZABETH

(First Half)—Major Jack Allen—Calahan Bros.—Alice Hamilton—Van & Corbett—Fred V. Bowers Co. (Last Half)—Cal Dean & Giris—Wilson Aubrey Trio—Carpos Bros.

ELMIRA

(First Half)—Crane & Howard—Kimberly & Page—Jack Joyce—Dot Clair Minstrels. (Last Half)—Helen Downs—Glass & Termini—3 Dixie Boys—Oh Teddy.

GLOVERSVILLE

Cluting's Animals—Alexandria—Stevens & Love—Elaime Bronson—Claire & Atwell.

HARRISBURG

(First Half)—The Brittons—Lodge & Robles—Lots and Lots of It—Benton & Fields—Ander Girls. (Last Half)—Gualano & Marguerite—Jack Joyce—Tommy Allen & Co.—Ward & Raymond—Herbert Dyer & Co.

ITHACA

(First Half)—Ross & Mattie—Four Amer. Beauties—Brower Trio—Bartram & Saxton—Royal Sydneys. (Last Half)—Powell—Babcock & Dorilla—Howard & Sadler—Mullen & Case—Dot Clair Minstrels.

NEW JERSEY

(First Half)—Bevan & Flint—Edgar A. My Co.—Honeyuckle & Violet—Chas. Reilly—Felix & risner. (Last Half)—Tabor & Green.

LANCASTER

(First Half)—Monte—Helen Gleason Co.—Nevis & Mack—Toy Ling Foo. (Last Half)—McFarland & Palace—Bruce Richardson Co.—Alice Hamilton—Arnold & Lambert.

McKEESPORT

(First Half)—Lew Huff—Auburn & Lovet—Number Please—Cy & Cy. (Last Half)—Monde—Jack McGowan Co.—Longacre Trio—Travella Giris & Seals.

MONTREAL

Chas. Seamon—Chas. Henry's Pets—The DeMaces—Malcolm & Larmer—Lew Cox.

NEW LONDON

(First Half)—Les Valdons—4 Woodrow Giris—Fabor & McGowan—Sweet Sixteen. (Last Half)—Foster & Dog—Walsh Bros.—Weston & Young—Anita Dare—Manahan & Co.

NEWARK

(First Half)—Marguerite Young—Walter Brower—Fraser & Bunce—Greenwood's School Children—The Patricia—Dobson & Sirens—Holman Bros. (Last Half)—6 Kirksmith Sis.—Dale & Burch.

(Continued on page 27.)

BILLY RHODES

FEATURED WITH WILLIAM B. FRIEDLANDER'S

"CAVE MAN LOVE"

THIS WEEK B. F. KEITH'S ROYAL THEATRE

The Enticing Oriental Fox Trot - A Beaming Success

DESERTLAND

Riviera Music Co.

Free Orchestrations In All Keys

Chateau Theatre Bldg. Chicago

GERTRUDE O'CONNOR

ECCENTRIC COMEDIENNE

THE ONLY AND ORIGINAL "MRS. BOZO". THIS SEASON EDMOND HAYES SHOW
 Star, Brooklyn, Now Next Week, Plaza, Springfield, Mass.

FRED CADY

KAHN'S UNION SQUARE THEATRE, INDEFINITELY
 THANKS TO ALL PROFESSIONAL ENOUGH TO ANSWER MY LETTERS.

STARS OF BURLESQUE

JOHN
 AND
 ANNA

O'DONNELL

COMEDIAN
 AND
 SOUBRETTE
 MIDNIGHT
 MAIDENS

INGENUE
 DIRECTION
 ROEHM AND RICHARDS

LEE JOELET

HURTIG AND
 SEAMON'S
 SOCIAL MAIDS

TOURING NOW
 WITH THE
 STAR AND GARTER SHOW

ELOISE MATTHEWS
 MRS. FRANK WIESBERG

TO BE FEATURED
 NEXT SEASON ON
 THE COLUMBIA CIRCUIT

JAZZ WOP
 AND
 PRIMA DONNA

RALPH

ELSIE

ROGERS AND DONNELLY

WITH GIRLS
 FROM THE
 FOLLIES

PRIMA DONNA
 AND
 VAMPING

PEGGY CONNERS

WITH
 "OH FRENCHY"
 COMPANY

JUVENILE
 SOUBRETTE
 JUVENILE

TOM

BERTHA

JOHN

WARDELL-LACOSTE AND WARDELL

DOING
 SPECIALTY
 WITH "OH
 FRENCHY"

TUMBLING
 WITH THE NOVEL
 HEAD SPIN

MAY HAMILTON

ACROBATIC
 SOUBRETTE
 WORLD
 BEATERS

THAT NEW
 KIND OF COMIC
 SIGNED TO 1922

JACK "SNOOZE" KINNEARD

WITH
 WORLD
 BEATERS

Myrtle Andrews

I MUST BE GOOD
 TO BE WITH
 SLIDING BILLY WATSON SHOW

SOUBRETTE
 RE-ENGAGED
 FOR NEXT SEASON

BETTY PALMER

GIRLS
 GIRLS
 GIRLS

MY FIRST SEASON
 IN BURLESQUE
 RE-ENGAGED FOR
 NEXT SEASON

CHAS. "TRAMP" McNALLY

BETTER
 WATCH ME
 GIRLS, GIRLS,
 GIRLS CO.

"SOCIAL FOLLIES," THIS YEAR, BEST THAT EVER BORE THIS TITLE

The "Social Follies," at the Star last week, was the best we have seen from a comedy, musical and scenic standpoint. It also has the best cast of any that has come along under this title.

The "Social Follies" has the book that Abe Reynolds used on the Columbia Circuit last season, but the cast does not compare, in places, with Reynolds'. It is all right though, and gave an excellent entertainment. More legitimate applause was heard last Thursday night than we have heard at this house in many weeks.

Ben Rubin, John Quigg and Fred McGee are the comedians and they held the comedy end of the show up in fine shape. Rubin does a Hebrew and plays the part that Reynolds did last season exceptionally well. He is a young fellow and very ambitious, and portrays the character cleverly.

Quigg, who does black-face all through the show, has a natural negro dialect and easy lazy manner characteristic of the dark race.

Madlyn Worth, pretty in face and form, is the soubrette. Her attractive blonde curly hair sets off her face finely. She is a very pretty young lady and has a cute way of working. She reads her lines well and is putting her numbers over better than ever before.

Margie Coates, a new comer to the ranks of burlesque, is the type of woman they want in this branch of the business. When it comes to putting numbers over, she is an artist. She is an attractive blonde, with a pretty figure. She reads lines naturally, has a dandy singing voice and displayed very becoming gowns.

Ruth Addington is the prima donna, a rather large woman, who has a fairly good voice.

Tom Dooley makes a good "straight." He dresses well and reads lines nicely.

Fred McGee does a rube comedy and handles the part very nicely. He is a little fellow.

George Naimoll is doing bits, and in the

few in which he appeared he did very well.

Rubin offered a specialty early in the show in which he put over several parodies with good results.

The "sea sickness" bit pleased as offered by Rubin, Dooley, McGee and the Misses Coates and Addington.

Quigg offered a specialty on the trombone consisting of three numbers that cleaned up.

Miss Coates' specialty, in which she gave three numbers, was a big success. She offered three different styles of numbers and knew how to put them over.

The "burglar" bit was amusing as offered by Rubin, Dooley and McGee.

A specialty by Quigg playing the saxophone and Rubin dancing was a hit.

Ruth Sheppard, one of the chorus girls, led the opening number in the second part, which called for three encores.

The "booze candy" bit turned out funny. It was offered by Quigg, Rubin, Dooley and

the Misses Worth and Coates. The latter two did a very good "drunk."

After offering two musical specialties earlier in the show that went very big, Quigg simply stopped the show with his accordion specialty. He did this down near the finish of the show. He not alone plays well but knows how to work up encores.

Dooley, Naimoll and McGee offered an excellent singing specialty that went over big.

There is a good chorus but it is spoiled with one rather large awkward girl who attempts to clown in several of the numbers. In Miss Worth's numbers, she attempted to do comedy, and, if anything, hurt the numbers, as she detracted from Miss Worth's work. This little lady does not need any one like this to help her get her numbers over. Furthermore, the comedy can well be taken care of by the comedians. This chorus girl spoils an otherwise good working chorus.

SID.

BABE LAVETTE CLOSING

Babe Lavette, of the "Girls of the U. S. A.," gave in her notice to Manager Rosenthal of the company last week.

BURLESQUE NEWS

(Continued from Page 15)

PEOPLE WHO HAVE CONTRACTS FOR

FOLLY TOWN

hold good. Show opens May 17 for Summer run at COLUMBIA THEATRE, New York.

Acknowledge this call to JAMES E. COOPER, Suite 601-8 Columbia Theatre Building, New York.

REHEARSAL CALL WILL APPEAR LATER

STARS OF BURLESQUE

JUVENILE
AND DOING
SPECIALTY
VICTORY BELLES

JACK DILLON

SIGNED WITH
HARRY HASTINGS'
BIG SHOW FOR
NEXT SEASON

IN
PICTURES

MICKY MARKWOOD

Featured
in Sunshine
Comedies

ALLEN FORTH

Doing STRAIGHT in B. F. Kahn's
UNION SQUARE THEATRE
SIGNED FOR CHAS. M. BAKER'S SHOWS 1920-21

BONE
HEADED
LECTURER

Dick Lancaster

NEXT SEASON
HARRY STEFFE
AND HIS
TID BITS OF THE
RAZZLE DAZZLE

H. MORRELL
JUVENILE
STRAIGHT

OSBORN

\$1,000,000 DOLLS

MARGARET
ACROBATIC
SOUBRETTE

MARCIA MOORE

INGENUE PRIMA DONNA

AL REEVES SHOW

Ethel (Snappy) Shutta

FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

GLADYS "BIJOU"

WITH SLIDING BILLY WATSON SHOW

AMANDA LOVE

LEADING WOMAN

AL REEVES SHOW

HERE'S
ME

SYDNEY HAMILTON

RAZZLE DAZZLE CO.

LOUISE STEWART

THE PERSONALITY INGENUE WITH IRONS AND CLAMAGE'S WORLD BEATERS

ALICE RECTOR

Male Impersonator

With Gus Hill's Mutt and Jeff Show

Exhibition Dancer

EVELYN DEMAREST

PRIMA DONNA

WITH THE MIDNIGHT MAIDENS

BILLY HARRIS

Will Do a Versatile Character Act at Close of Season

Now With LID LIFTERS

SID CURR-OUT MARION

THE FUNNY JEW AND DUTCH COMEDIAN

At Liberty for Next Season

LESTER MILLER

IN THAT TASMANIAN Crowd With Rose Sydel's London Belles

Lovenberg Sisters and Sime Neary



IN A BRAND NEW OFFERING OF DANCE, MERRIMENT AND SONG

What the Clipper said. Royal, Mar. 22, 1920:

The Lovenberg Sisters and Sime Neary, were brought up from the second half and almost stopped the show. The girls make a nice appearance and do some dandy tap-dancing. Neary scored individual hits with all his work. His rope spinning and dancing are exceptionally good and, in the former line of work, he put over some difficult stunts. The patter in the act is clever. Neary, besides delivering the patter well, dancing and rope spinning, also sings in a pleasant voice and did a falsetto bit that was a riot.

B. F. Keith's Washington This Week
B. F. Keith's Philadelphia Next Week
Shea's Buffalo and Toronto to Follow

Direction **HARRY WEBER**

THREE WONDERFUL SONGS

PUBLISHED BY CHURCH

WRITTEN BY POLLA

SUNSHINE ROSE

DRIFTING

CARMENELLA

SUNSHINE ROSE

Our "Number One" Song. The Ballad Beautiful. If you want a ballad that shows up the voice because of its beautiful climaxes, this is the song for you.

C. C. CHURCH & CO., 153 West 48th Street, NEW YORK

(ONE DOOR EAST OF THE 48TH STREET THEATRE)

What the San Francisco Examiner said—

DUSKY FUNMAKERS START SEVEN DAYS' LAUGH AT SAVOY

GEORGIA MINSTRELS RETURN WITH OLD-TIME VIM AND NEW-TIME JAZZ.

By Thomas Noonan.

Minstrelsy of the genuine Dixie type, a variety of entertainment long missing from the local stage, came back to San Francisco last night, establishing its home in the Savoy for a single week. A large audience showed high appreciation.

For thirty-three years the melodists and funmakers of the visiting aggregation, the Georgia Minstrels, have been entertaining the public, and they thoroughly understand the art of putting over the songs and jokes, old and new, in the most effective manner. There are forty or fifty of them in the company, all colored and everyone of them, it seems to me, a natural-born minstrel.

A very remarkable comedian in the natural blackface occupies one end, surpassing the best I have seen among the blacked-up imitators in his particular line, and there are several others of unusual importance.

ROSCO AND HOCKWALD'S Georgia Minstrels

WHO SAID POPULAR PRICED SHOWS
DON'T GET THE MONEY

RECEIPTS OF A FEW OF OUR ONE NIGHT STANDS

San Luis Obispo, \$290; Watsonville, \$790; Fresno, \$1,041.50; Santa Rosa, \$1,031; Sacramento, 2 days over \$1,000; Colinga, \$630; Hanford, \$585; Tulare, \$487; Porterville, \$800; Modesto, \$794; Vallejo, \$764.

San Francisco, ten performances at Savoy Theatre, \$8,563.50.

For Terms and Dates Address

ROSCO and HOCKWALD 616 Crilly Bldg., Chicago

What the San Francisco Chronicle said—

FAMOUS GEORGIA MINSTRELS ARRIVE AND PRESENT SHOW

THIRTY-THREE-YEAR-OLD ORGANIZATION PROVIDES GOOD ENTERTAINMENT.

The famous Georgia Minstrels arrived in town yesterday, gave a showy street parade at noon and settled down to business at the Savoy Theater in the evening.

For thirty-three years this aggregation of colored comedians, singers, dancers and musicians has been before the public, and if the dusky entertainers continue giving as good shows as the present, they can easily continue for another third of a century.

The first part served to introduce Ed Wood, who sang "I Know What It Means to Be Lonesome" in splendid style, as interlocutor, with comedians Elmer Sturman, Chick Beaman, Manzie Campbell and Ed Tolliver manipulating the bones and tambourines, singing amusing ditties and dispensing stories, old and new.

The olio introduced Abacha and Abdallah, harmony singers; Johnson and Johnson, colored fashion plates; Chick Beaman, "the destroyer of sorrow"; Manzie Campbell and Ed Tolliver in a funny specialty; the Georgia Quartet and Coy Herndon "master of the hoops." A good, old-fashioned after-piece brought the show to a conclusion.

LOOK! THERE MAY BE A LETTER FOR YOU

VAUDEVILLE BILLS

(Continued from Page 23)

OTTAWA

Raymond & Shramm—Jim & A. Keeley—Dotson—Follow On—Padini Baboons.

PHILADELPHIA, PA.

Grand Opera House—Once Upon a Time—3 Beatties—Frosini—Burke & Touhey—Watson's Dogs.

Allegheny—Toto—Eape & Dutton—Sampson & Leonhart—My Tulp Girl.

Broadway—All Aboard for Cuba—Haig & Levere—Mabel Barro—Zehra Edmondson & M. Helen Gleason Co.—Sunshine Girls—Francis Hume & Co.

Grand St. (First Half)—Monahan & Co.—Grand Op. Duo. (Last Half)—Magried Via Wireless—Haunted Violin.

Wm. Penn (First Half)—Gypsy Meridith & Boys—Amanda Gilbert & Boys—McGreevey & Doyle—Bobbe & Nelson—Nat Nazarro Co. (Last Half)—Lillian's Dogs—Cahill & Romaine—Regal & Mack—Kellam & O'Dare—Nat Nazarro Co.

Girard Ave. (First Half)—Canaris & Cleo—Eddie Badger—Regal & Mack—Cahill & Romaine. (Last Half)—Gypsy Meridith & Boys—Hector—Bobbe & Nelson—Wood, Brown & Meyers.

Keystone—Dixie Four—Whitney & Wilson—Jean Chase & Co.—Sully & Thornton—Saxo Sextette.

PITTSBURGH, PA.

Julia Edwards—Warden & Wade—Fred & May Wadell—Phyllis Gilmore Co.—Belle Myers—Billie Smythe & Co.—3 Kundells.

PASSAIC

(First Half)—McGee & Anita—Cook & Vernon—Cal e Dan & Girls—Silvers & Berger—Wilson Aubrey Trio. (Last Half)—Martell—Fleming & Albright—McCormick & Wallace—Lillies of the Valley—4 Morok Sisters.

PITTSFIELD

(First Half)—Keene & Foxworth—Walsh Bros.—Lyle & Virginia—Jack & Mayon—Dreon Girls. (Last Half)—McNamee—Tom & Dolly Ward—Hamvy & Francis—Langdon & Smith—Lee Val-dons.

PAWTUCKET

(First Half)—Gilbert & Saul—Van & Pierce—White, Black & Useless—Cranberries. (Last Half)—Beckert & Moore—Pollard—Martland Singers—Evans & Wilson.

PATERSON

(First Half)—Carson & Willard—Camille's Birds—Wilson Sisters—U. S. Navy Glee Club—Van & Carrie Avery. (Last Half)—Burns Bros.—Berzac's Circus—Harry Miller—At the Soda Fountain.

READING

(First Half)—Fox & Mayo—Gualano & Marguerite—Tommy Allen & Co.—Finn & Sawyer—Herbert Dyer & Co. (Last Half)—Jack & Jessie Gibson—Creighton & Fitzgerald—Burke & Burke—Tuck & Claire—Quakertown to B'way.

SYRACUSE

Crescent (First Half)—Homer Romaine—McManus & McNulty—Helen Bowns—Stevens & Lovejoy—Glass & Termini—Powell. (Last Half)—Ross & Mattie—Harry Taylor—Brower Trio—4 Amer. Beauties—Royal Sydneys.

Temple (First Half)—Aronty Bros.—Doyle & Elaine—Arthur Pickens Co.—Ed. Janis Revue—Arthur Whitelaw—Jack Levy & Girls. (Last Half)—Doyle & Wilson—Agnes Kane—Thomas P. Jackson Co.—Race & Edge—Four Pals—Mr. Chaser.

STAMFORD

(First Half)—Frank & Ethel Carmen—Cliff Breen—Crumbly & Brown—Capps Family. (Last Half)—Dare Bros.—Cook & Vernon—Silbers & Berger—McGee & Anita.

SCHENECTADY

(First Half)—Miss Ioleen—Howard Sadler—Mr. Chaser—Four Pals—Tetsuwaru Japs. (Last Half)—Stewart & Mercer—Bartram & Saxon—Brown Gardner & B.—Arthur Whitelaw & Girls.

SCRANTON

(First Half)—Johnny & N. Olms—Joe Bennett—Princess Kalama—Reckless Eve. (Last Half)—Robert Swan—Davis & Walker—Night Boat—Tom McBae & Co.—Weber Girls.

TROY

(First Half)—Stars in Toyland—Harmon & Harmon—Petticoats—Mills & Morley—Jones & Jones—Rae Samuels. (Last Half)—Leon Vavara—Largoe & Snee—Anoty Bros.—Fall of Eve—Rae Samuels—Dunbar's Girls.

TORONTO

Larimer & Carbrey—Lamey & Pearson—Helen Moretti—Byron Bros. & Band—Murry Voelks—Marguerite & Alvarez.

UTICA

(First Half)—Stewart & Mercer—3 Dixie Boys—Alleen Bronson & Co.—Harry Bond & Co.—Clara Howard—Kluting's Animals. (Last Half)—Dooley Ioleen—Doyle & Elaine—Van & Corbett.

WOONSOCKET

(First Half)—Evans & Wilson—Martland Singers—Pollard. (Last Half)—Gilbert & Saul—Van & Pierce—White, Black & Useless.

WILKESBARRE

(First Half)—Robert Swan—Davis & Walker—Night Boat—Tom McBae & Co.—Weber Girls. (Last Half)—Johnny & N. Olms—Joe Bennett—Princess Kalama—Reckless Eve.

YORK

(First Half)—Howard Nichols—Creighton & Fitzgerald—Burke & Burke—Gardner & Hartman—Quakertown to B'way. (Last Half)—Eddie Badger—Finn & Sawyer—In the Dark—Fox & Mayo—Lew Merchants.

B. F. KEITH (WESTERN)

BAY CITY

Bijou (First Half)—Pierce & Goff—Marjah Full Week—Thirty Pink Toes. (Last Half)—Ford & Hewitt—Tom Browns Musical.

BRANTFORD, ONT.

Temple—Bijou Circus—Bedt & Lottie Walton—Harry Holman & Co.—Allanson.

BATTLE CREEK

Bijou (First Half)—Dewitt & Robinson—Jack George Duo—LaBernicia. (Last Half)—Nixon & Sams—Murphy & White—League of Nations—Will Morris.

CRAWFORDSVILLE

Strand—Brown & Jackson—Loney Haskell.

DANVILLE

Palace (First Half)—James Howard—Brown & Jackson—Herman Leib & Co.—Lee Barth—Grace Ayres & Bro. (Last Half)—Dancing Kennedys—Rose & Thorne—Beatrice Morrell Co.—Stephan Hall.

FT. WAYNE

Palace (First Half)—Kay Hamlin & Kay—Williams & Taylor—Nash & O'Donnell—Hugh Johnston—3 White Kuhens—Stephan Hall—Staley & Birbeck. (Last Half)—James Howard—Brown-ing & Davis—Jean Boydell—Bert Baker & Co.—Rising Generation—(Two to Fill).

FLINT

Palace—The Brads—Planoville—That's My Wife.

GALT, ONT.

Scotts Opera (First Half)—Juggling DeLisle—Georgia Emmett—Sosman & Sloane. (Last Half)—Bijou Circus—Bert & Lottie Walton—Allanson.

JACKSON

Orpheum—Thirty Pink Toes—Stuart Girls—Jack George Duo—Joe Le Veaux—Every Sailor.

KALAMAZOO

Regent—Planoville—The Vanderkoors—Nash & O'Donnell—The Leightons—Gallettis Monks.

LANSING

Bijou (First Half)—Ford & Hewitt—Stuart Girls—Chas. Mack & Co.—Norwood & Hall—Every Sailor. (Last Half)—That's My Wife Co.—DeWitt & Robinson.

LOGANSPOUT

Colonial (First Half)—Joe LeVeaux—Burns & Lynn—Frank Halla Co.—Jean Boydell—Bert Baker & Co. (Last Half)—Frank & Grace Demont—Three White Kuhens.

LONDON, ONT.

Grand Opera—Lorimer & Carbury—Rice & Newton—Theo & Dandies—San Tucci—Spanish Goldinis.

LAFAYETTE

Family—Grace Ayres & Bro.—Hugh Johnston—Frank Halla & Co.—Burns & Lynn—Staley & Birbeck.

SAGINAW

Jeffersstrand (First Half)—Roberts & DeMont—Follette Pearl & Wicks—Tom Browns Musical Revue—Billy Shone—Louis Hart. (Last Half)—Bud & Jessie Grey—Peire & Goff—La Bernica—Norwood & Hall—The Brads.

W. V. M. A.

CHICAGO, ILL.

Kedsie (First Half)—Alaska Duo—Carlton & Belmont—At the Turn Pike—Hollday & Willette—Frank Ward—Ellis Nowlan Troupe. (Last Half)—Will Mahoney—Kawson & Clare—Grace Cameron—Dot Marsell & Boys.

Empress (First Half)—Howard & Lewis—Geo. Damerel & Co.—La Rose & Adams—Three White Kuhens—The Rials. (Last Half)—Joe Melvin—Chody, Dot & Midgie—Hollday & W. Willett—Chas. Mack & Co.—Jenks & Allen—Laura Bennett & Co.

Chateau (First Half)—Cliff Bailey Duo—Chody, Dot & Midgie—Imperial Quintette—Loney Haskell. (Last Half)—Asoria Trio—Howard & Lewis—Mabel Blondell—Ellis Nowlan Troupe.

ABERDEEN, S. D.

Orpheum—Olaughlin & Williams—Vera Walton—Hal Davis & Co.—Krayona & Co.

ALTON

Hippodrome (First Half)—Chamberlain & Earl—Kate & Wiley. (Last Half)—Nadolny—Coffman & Carroll.

WASHINGTON

Belleville (First Half)—Duke & Duchess—Lubin & Lewis—Leta Go. (Last Half)—Duncan & Castler—Jerome & Newell.

CEDAR RAPIDS

Majestic (First Half)—Joe Melvin—Dorothy Lewis—Stephens & Hollister. (Last Half)—Three Moran Sisters—La Rose & Adams—Travis Douglas & Co.—Faprell Taylor & Co.—W. & M. Rogers—Equilio Bros.

DUBUQUE

Majestic—Kimiwa Japs—Argo & Virginia—Raymond Wylie & Co.—W. & M. Rogers—Hugo Lutgens—Aeroplane Girls.

DES MOINES

Empress (First Half)—Seabury—Musical Hunters—Maggie LeClaire & Co.—Lewis & Monton—Three Regals. (Last Half)—Selma Braatz—Argo & Virginia—LaMont's Cowboys—Taylor & Francis—Broslus & Brown.

EAST ST. LOUIS

Erbars (First Half)—Bays & Speck—Alice Nelson—Five American Girls. (Last Half)—Skelly & Helt—Hall & Shapiro—Kate & Wiley.

FREMONT, NEB.

Alsace Lorraine Girls—Musical Friedlanders—Ethel Johnson—Williams & Daisy.

FARGO, N. D.

Grand (First Half)—O'Laughlin & Williams—Vera Walton—Hal Davis & Co.—Krayona & Co. (Last Half)—May & Eddie Corse—Frances Scott & Co.—Jack Symonds—Pantzer Brothers.

FT. DODGE, IOWA

Princess (First Half)—Skating Macks—Peggy Brooks—Angel & Fuller—Stuart & Woods—Century Sereaders. (Last Half)—Bell & Wood—Gertrude McGill & Co.—Smith, Lynch & Smith—Bottomley Troupe.

GREEN BAY

Orpheum—Russell & Hayes—3 Misses Weston—Green & Dean—Alaska Duo.

GRAND ISLAND, NEB.

Majestic—Alsace Lorraine Girls—Musical Friedlanders—Ethel Johnson—Williams & Daisy.

GRANITE CITY, ILL.

Washington (First Half)—Two Kawsons—Saxton & Farrell. (Last Half)—Brady & Mahoney—Bill Pruitt.

GRAND FORKS, N. D.

Orpheum (First Half)—May & Eddie Corse—Frances Scott & Co.—Jack Sumonds—Pantzer Brothers. (Last Half)—Toki Murato—Murray & Lane—Mohr & Buhl—Rosie Rife & Co.

KENOSHA

Virginia (First Half)—Jordan Girls—Dohertys—J. C. Lewis Jr. & Co.—Miniature Revue. (Last Half)—Duke & Duchess—Hammond & Moody—Borsini Troupe.

(Continued on page 30.)

THE SIX BROWN BROTHERS

With Mr. Chas. B. Dillingham for the
new Fred Stone Show

GLOBE THEATRE, NEW YORK
1920-21

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THE SYLVESTER FAMILY
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Soubrette Edmond Hayes Own Show

Management Roehm and Richards

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PIANO LEADER, one that can do specialties given preference. Could use team of men that do specialties. One must be first class piano player. SMALL INGENUE that can play good line of parts and do specialties. Send photos, size, age and lowest summer and regular season salaries. Show never closes. Glad to hear from Western performers also. WALLACE R. CUTTER, Hotel Calvert, 41st and Broadway, New York City.

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ORIGINAL SONGS WITH A KICK

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(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)

"A STUDY IN SYNCOPATION"

DIRECTION—NORMAN JEFFERIES

PLAYING UNITED TIME

BELLE MEYERS

JUST SONGS

IN VAUDEVILLE

THE GOLDEN BIRD

Presented by

LORRIANE EVON

BOOKED SOLID

DIRECTION—SAM BAERWITZ

DRISCOLL & WESTCOTT

IN SONGS AND COMEDY

DIRECTION—JACK POTSDAM

ARTHUR NASON & ANNA FAIRFAX

SINGING, TALKING AND DANCING

Direction TOM JONES

BILLIE ROSE and DELL BLOSSOM

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

JANE and GLORIA

"JUST TWO GIRLS"

IN VAUDEVILLE

BOB Ward Bros. AL

"BERTIE AND ARCHIE"

NEW ACTS AND REAPPEARANCES

(Continued from Page 11 and on Page 34)

LAURA PIERPONT & CO.

Theatre—Colonial.

Style—"The Guiding Star."

Time—Eighteen minutes.

Setting—Full stage (special).

One can hardly accuse Edgar Allan Woolf of doing old stuff when he wrote this playlet for Laura Pierpont, for, although it is melodrama, it is not worked around the prodigal son, but the prodigal daughter. And, curious to state, in this act the daughter was not kicked out by a cruel father, but instead, ran away from home. However, that belongs to the story.

Miss Pierpont, an attractive little blonde, is supported by J. R. Armstrong, Carolyn Mackley and John McKenna. Judging from the work of Miss Pierpont and her support, they have had considerable stock experience.

The scene is laid in the interior of a farmhouse, where the father, mother and son, who delights to eat and looks it, are packing up. It develops that the farmer's enemy, as usual, is the richest man in the village. The farmer owes \$10,000 to this rich man, Morgan by name, and has not the money. So, a la Horatio Alger, Jr., he takes over the house.

While they are packing, they constantly talk of their daughter, who ran away two years before, because her father kept calling her bad names, and refused to allow her to have anything to do with Morgan's son, who loved her, and whom she loved in return. They talk about her coming back, and picture her in various scenes, which are shown. In one, she is a fast little flapper, being kept by a "John." In another, she is a Salvation Army Girl, doing good to the world. And in still another she is a "snow bird," who cannot control her desire for the powder. However, she fools them all, just as they are about to leave the house, for she enters, and after the greetings are over, announces that she and Morgan's son have been married for two years and are now rich.

Needless to say, the homestead is saved and the young folks forgiven, the play ending by Morgan asking them all to dinner.

While the offering is melodramatic, it pleases. Miss Pierpont reads her lines capably and does her characters well. Her supporting cast is very good, and on the whole, the offering will get over nicely with the average big time audience.

G. J. H.

THE HAGENS

Theatre—Fox's, Corona.

Style—Dancing.

Time—Fourteen minutes.

Setting—Full stage (special).

The Hagens are a typical dance team of the old school.

The man opens with a recitation that sounds as though it had been written by a boy of fourteen. A dance that follows is a fast whirlwind number in military time, finishing with a whirl, in which the girl holds her hands around the man's neck.

A soft-shoe dance, announced as an impression of the late George Primrose, and done in the same style of costume used by the famous minstrel, was next offered by the man and was very well done. Another fast dance by the two, with some acrobatic work, and the whirl finish again used, this time with the girl's limbs around the neck of the man, completed the routine.

Both have much ability in their line of work. But they have not arranged a proper routine of dances. The man's costumes seem to be misfits. He would look a hundred per cent better if he wore a tuxedo, and the woman a plain but attractive evening gown, made for dancing. At present, the act is small time stuff. But, since they have ability, with the proper routine and wardrobe, they could easily make the better houses.

G. J. H.

HAL SPRINGFORD

Theatre—Harlem Opera House.

Style—Female impersonator.

Time—Fourteen minutes.

Setting—Full stage (special).

Springford has arranged a routine of female burlesque impersonations in a clever manner that should land him in the better houses shortly.

He opens in male clothes, seated at a grand piano, center stage and toward the rear. He starts with a song, accompanying himself and telling the audience of what his act will consist. At the right hand corner of the stage is a screened dressing room, through which the audience can watch him dress. He offers a variety of numbers, ranging from prima donna to an old-fashioned girl. With each number he sings in a good falsetto voice and has some clever comedy bits. He went well at this house, and will do so in most of the others.

G. J. H.

WARD SISTERS, DOOLEY, BERRENS

Theatre—Hamilton.

Style—Singing and dancing.

Time—Sixteen minutes.

Setting—Full stage (special).

Irwin Rosen, who is producing this act, wanted it billed at this house as Jackson Sisters, with Dooley and Berrens, and it was thus programmed. However, we recognized the girls.

Besides the Ward Sisters, the act presents Dick Dooley and Herman Berrens, the latter being the same who did a single in vaudeville recently. Rosen has not been stingy with money for wardrobe and setting, and that, added to the very pleasing ability of all the members of the act, makes this a big time offering.

Berrens starts the act with a number, followed by a dance by the Ward Sisters. His "Woman" bit, taken from his single, is then offered. Dooley follows this with a clever special number called "If I Find the Fella, That Wrote Dardenella," which he delivers excellently. He also dances in solo work and with the girls, and shows exceptional ability.

The rest of the routine takes in dances by the three, solos by Dooley and dances by the girls alone. Berrens offers a few other bits, among which is his "Oriental" medley, consisting of Hebrew tunes.

The girls look very attractive and display ability in the dance line. Dooley is a very young looking chap, dresses neatly, and knows how to dance. Berrens has already displayed his ability in his pianologue and did not fail to make a good impression here. The act will please most audiences.

G. J. H.

O'DONNELL BROTHERS

Theatre—Keeney's, Brooklyn.

Style—Irish skit.

Time—Twenty-two minutes.

Setting—Exterior, Irish Garden.

The quaintness of this act will appeal to people more than anything else. The scene depicts a garden in Ireland and the characters are an old man and the son of his neighbor.

The old man is a fiddler and the youngster comes and pesters him for tunes, asks him riddles, and what not, as youngsters will. He plays a few pranks on the old man. Some Irish music, on the fiddle and pipes, some Irish stepping and a little pathos constitute the major portion of the act.

The fiddling of the character man is very ordinary, the piping of the other much better. The dancing of the first is excellent. The comedy is "old stuff." The ending brings applause.

We would suggest that the one playing the younger man wear long trousers, as he looks altogether too big to convey the impression of being a boy.

S. K.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Empire, Toledo, 5-10; Lyric, Dayton, 12-17.
Abe Reynolds—Hurtig & Seamon, New York, 5-10; Empire, Brooklyn, 12-17.
Best Show in Town—Gayety, Detroit, 5-10; Gayety, Toronto, Ont., 12-17.
Ben Welch's Show—Columbia, Chicago, 5-10; Berchell, Des Moines, 11-13.
Behman Show—Casino, Boston, 5-10; Columbia, New York, 12-17.
Beauty Trust—Star, Cleveland, 5-10; Empire, Toledo, 12-17.
Billy Watson's Parisian Whirl—Gayety, St. Louis, 5-10; Victoria, Chicago, 12-17.
Bon-Tons—Gayety, Pittsburgh, 5-10; Park, Youngstown, 12-14; Grand, Akron, 15-17.
Bowery—Cohen's, Newburgh, 5-7; Cohen's Poughkeepsie, 8-10; Casino, Boston, 12-17.
Bostonians—Victoria, Chicago, 5-10; Columbia, Chicago, 12-17.
Burlesque Revue—Bastable, Syracuse, 5-7; Lumberg, Utica, 8-10; Gayety, Montreal, Can., 12-17.
Burlesque Wonder Show—Gayety, Boston, 5-10; Grand, Hartford, Conn., 12-17.
Dave Marion's Show—Empire, Newark, 5-10; Casino, Philadelphia, 12-17.
Follies of the Day—Gayety, Montreal, Can., 5-10; Empire, Albany, 12-17.
Girls A-La-Carte—Columbia, New York, 5-10; Casino, Brooklyn, 12-17.
Girls of the U. S. A.—Casino, Brooklyn, 5-10; Peoples, Philadelphia, 12-17.
Girls De Looks—Grand, Hartford, 5-10; Jacques, Waterbury, Ct., 12-17.
Golden Crook—Gayety, Kansas City, 5-10; Gayety, St. Louis, 12-17.
Harry Hastings' Show—Casino, Philadelphia, 5-10; Hurtig & Seamon's, New York, 12-17.
Hello, America—Olympic, Cincinnati, 5-10; Star & Garter, Chicago, 12-17.
Hip Hip Hooray—Star and Garter, Chicago, 5-10; Gayety, Detroit, 12-17.
Lew Kelly Show—Gayety, Rochester, 5-10; Syracuse and Utica, 12-17.
Liberty Girls—Empire, Brooklyn, 5-10; Empire, New York, 12-17.
Maid of America—Orpheum, Paterson, 5-10; Majestic, Jersey City, 12-17.
Million Dollar Dolls—Gayety, Washington, 5-10; Gayety, Pittsburgh, 12-17.
Mollie Williams' Show—Miner's Bronx, New York, 5-10; Orpheum, Paterson, 12-17.
Oh, Girls—Gayety, Toronto, Ont., 5-10; Gayety, Buffalo, 12-17.
Peek-a-Boo—Lyric, Dayton, 5-10; Olympic, Cincinnati, 12-17.
Rosalind Girls—Peoples, Philadelphia, 5-10; Palace, Baltimore, 12-17.
Rose Sydel's Belles—Gayety, Omaha, 5-10; Gayety, Kansas City, 12-17.
Sam Howe's Show—Empire, Albany, 5-10; Gayety, Boston, 12-17.
Sights-Seers—Majestic, Jersey City, 5-10; Perth Amboy, 12; Plainfield, 13; Stamford, Ct., 14; Park, Bridgeport, 15-17.
Social Maids—Jacques, Waterbury, 5-10; Miners, Bronx, New York, 12-17.
Sporting Widows—Stamford, Ct., 7; Park, Bridgeport, Ct., 8-10; Cohen's, Newburgh, N. Y., 12-14; Cohen's Poughkeepsie, 15-17.
Star and Garter Show—Park, Youngstown, O., 5-7; Grand, Akron, 8-10; Star, Cleveland, 12-17.
Step Lively Girls—Gayety, Buffalo, 5-10; Gayety, Rochester, 12-17.
Twentieth Century Maids—Berchell, Des Moines, Iowa, 4-6; Gayety, Omaha, Neb., 12-17.
Victory Belles—Palace, Baltimore, 5-10; Gayety, Washington, 12-17.

AMERICAN WHEEL

All Jazz Review—Armory, Binghamton, 5-7; International, Niagara Falls, 8-10; Star, Toronto, 12-17.
Aviator Girls—Empress, Cincinnati, 5-10; Lyceum, Columbus, O., 12-17.
Broadway Belles—St. Joseph, Mo., 5-6; Standard, St. Louis, 12-17.
Beauty Review—New Academy, Buffalo, 5-10; Empire, Cleveland, 12-17.
Bathing Beauties—Gayety, St. Paul, 5-10; Gayety, Minneapolis, 12-17.
Cabaret Girls—Century, Kansas City, 5-10; St. Joseph, Mo., 11-12.
Cracker Jacks—Folly, Washington, 5-10; Bijou, Philadelphia, 12-17.
Dixon's Big Review—Howard, Boston, 5-10; Empire, Providence, 12-17.
Edmund Hayes' Show—Star, Brooklyn, 5-10; Plaza, Springfield, Mass., 12-17.
Follies of Pleasure—Penn Circuit, 5-10; Gayety, Baltimore, 12-17.
French Follies—Standard, St. Louis, 5-10; Park, Indianapolis, 12-17.
Girls From the Follies—Gayety, Newark, 5-10; Broadway, Camden, N. J., 12-15; Grand, Trenton, 16-17.
Girls From Joyland—Gayety, Baltimore, 5-10; Folly, Washington, 12-17.
Girls-Girls-Girls—Grand, Worcester, 5-10; Howard, Boston, 12-17.
Grown-Up Babies—Gayety, Milwaukee, 5-10; Gayety, St. Paul, 12-17.
Jazz Babies—Empire, Providence, 5-10; Olympic, New York, 12-17.
Kewpie Dolls—Lyceum, Columbus, O., 5-10; Victoria, Pittsburgh, 12-17.
Lid Lifters—Star, Toronto, Ont., 5-10.
Midnight Maidens—Bijou, Philadelphia, 5-10; Mt. Morris, New York, 12-17.
Mischief Makers—Gayety, Sioux City, 5-10; Century, Kansas City, 12-17.
Monte Carlo Girls—Gayety, Minneapolis, 5-10; Gayety, Sioux City, Iowa, 12-17.
Night Owls—Majestic, Scranton, 5-10; Armory, Binghamton, 12-14; International, Niagara Falls, 15-17.
Oh, Frenchy—Englewood, Chicago, 5-10; Haymarket, Chicago, 12-17.

Peacemakers—Gayety, Louisville, 5-10; Empress, Cincinnati, 12-17.
Parisian Flirts—Trocadero, Philadelphia, 5-10; Empire, Hoboken, 12-17.
Pat White's Show—Haymarket, Chicago, 5-10; Gayety, Milwaukee, 12-17.
Razle Dazzle Girls—Olympic, New York, 5-10; Gayety, Brooklyn, 12-17.
Record Breakers—Park, Indianapolis, 5-10; Gayety, Louisville, 12-17.
Round the Town—Gayety, Brooklyn, 5-10; Gayety, Newark, 12-17.
Sliding Billy Watson Show—Mt. Morris, New York, 5-10; Majestic, Milwaukee, 12-17.
Social Follies—Plaza, Springfield, Mass., 5-10; Grand, Worcester, 12-17.
Some Show—Broadway, Camden, 5-8; Grand, Trenton, 9-10; Trocadero, Philadelphia, 12-17.
Sport Girls—Empire, Hoboken, 5-10; Star, Brooklyn, 12-17.
Stone & Pillard Show—Cadillac, Detroit, 5-10; Englewood, Chicago, 12-17.
Sweet Sweetie Girls—Victoria, Pittsburgh, 5-10; Penn Circuit, 12-17.
Tempters—Empire, Cleveland, 5-10; Cadillac, Detroit, 12-17.
World Beaters—Majestic, Wilkes-Barre, 5-10; Majestic, Scranton, 12-17.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
McKeesport, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamsport—Friday.
York—Saturday.

EXCHANGE MEN COMBINE

CHICAGO, April 3.—As a result of a joint meeting held at the Congress Hotel here between a number of exchangemen and independent producers, a new film organization, known as the Federated Film Exchanges of America, has been formed, with the purpose of bringing together all the independent exchanges in the country.

Election of officers was held, with the following results: J. L. Friedman, president of Celebrated Player's Film Corporation, of Chicago, was made president; J. E. Pierce, North Carolina, vice-president; D. J. Chakin, San Francisco, secretary; Sam Grand, Boston, treasurer, and H. E. Whyte, of New York, director.

FORM NEW COMEDY COMPANY

LOS ANGELES, Cal., April 2.—A newly organized local producing firm known as the Acme Comedy Company, with E. E. Reynolds as general business manager and G. J. Taylor, general production manager, has begun business here. Their pictures are to be known as "Taylor Made Comedies," and will be released at the rate of twelve a year. In September they contemplate taking a company to Italy, Turkey and Egypt to make a five-reel comedy in each land, which, after completion, will be put on tour here with special settings and the people who appeared in the picture as a special attraction.

F. P. L. GIVING STUDIO BALL

The Famous Players Lasky Studio workers Fund will give a ball to raise money for their organization, at the Hotel Commodore, April 28th. J. N. Naulty, Gardner Hunting, M. Healy and James Hood McFarland, are interested in the movement. There will be a vaudeville show as well as a ball.

LILLIAN WALKER SIGNED

Hy-Art Productions has signed Lillian Walker, to be featured in a series of six special films. They have also engaged Rubye De Remer and Hilda Spong. They will make their productions at the Hal Benedict studios.

BUY "LA, LA, LUCILLE"

Universal Pictures has purchased "La, La, Lucille" from Fred Jackson, and will make a five-reel feature out of it, starring Eddie Lyons and Lee Moran. It will be their second five-reeler, their first being "Everything But the Truth."

CELEBRATES NEXT WEEK

The Strand will celebrate its sixth anniversary next week. One of the features will be an exclusive cartoon entitled "Out of the Inkwell," which will have for its characters various executives of the theatre staff.

Buhla Pearl
Sunny Songs and Sayings
Direction: Horwitz-Kraus, Inc.

STAN & MAE LAUREL
"NO MOTHER TO GUIDE THEM" DIRECTION—MESSRS. HORWITZ & KRAUS
LEE & DU VAL Ben
CAUGHT BY SURPRISE
Dir. HORWITZ AND KRAUS
Originators of the Flip Flap Somersault; Toe to Toe Catch

KENNEDY & KRAMER
IN DANCING ITEMS, FEATURING MAUDE KRAMER
EVER SEE HER DANCE DIR. CHAS. J. FITZPATRICK
PLAYING THE LOEW CIRCUIT BOOKED SOLID

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in HEARTS and FLOWERS A Musical Farce
By BOBBY STONE. Assisted by ANNETTE FORDE, GEORGE USHER and MAY TOW

SIDNEY BYRON AND PRICE BETTY
in "A MODEL UNION"
Staged by HASSARD SHORT Direction—CHAS. S. WILSHIN

DONAHUE and FLETCHER
ALF. T. WILTON

BOB JIMMY
LYONS and CLAYTON
Hilarious Italian Musical Entertainers

ALEX AND MADELINE THE BRISSENS NOVELTY ENTERTAINERS

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BRILLIANT MALE PRIMA DONNA
FEATURED WITH SAILOR'S REVUE

Ward, Bell & Ward
Singing - Dancing - Comedy - Acrobatic
IN VAUDEVILLE

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PAUL PETCHING Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.
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EQUITY PASSES RESOLUTION

(Continued from page 3.)

passed, under the terms of which Fidelity members may now join the Equity, their defection from the former organization being sufficient "recompense," as one member of the Equity stated, to warrant the latter organization taking them in.

It was also voted to raise the dues from \$10 to \$12 a year, and the initiation from \$5 to \$10. The \$2 a year increase in dues, it was explained, was necessary at this time in order to pay the head tax to the various theatrical unions, including the A. F. of L., with which the Equity has become affiliated during the last ten months. The reason for the affiliations, it was stated, was to strengthen the power of the Equity organization. The Equity expends about \$2 a year per member on its union affiliation.

It was also announced that, in addition to securing larger offices for the organization in Chicago, the firm of Lowenthal Brothers, lawyers, had been retained to act as counsel for Equity in the Windy City. They are to be paid a yearly retainer of \$1,000 for their services.

At the outset of the meeting, Bruce McRae told the other members present about the large sums of money that had accrued to Equity members by reason of the organization's efforts in their behalf. He pointed out that, as a result of Equity's functioning, actors are now saving upwards of \$450,000 a year through not having to pay for Pullman berths, payment for extra performances, stage shoes being supplied by the manager and several items of lesser importance. He stated that, at the present time, there are about 300 tent shows throughout the United States under the jurisdiction of Equity; that the membership of the organization is 8,000, and that there are about 2,500 chorus people who belong to that branch of the organization.

In what he termed "The Story of a Day," McRae told of what happened on March 27, when a huge check came into Equity offices from a recalcitrant manager, against whom an arbitration matter had previously been decided. He stated that the check came in just about two minutes before twelve o'clock noon, that day, at which hour the ultimatum previously issued to the manager would have become effective. Though he did not state the name of the manager or the show out of which the claim grew, it was quite obvious that he was talking about the Shubert's and their "Sinbad" show.

Toward the end of the meeting, a member arose and inquired if the chairman of the entertainment committee was being paid a salary for his work.

"He is," answered the presiding officer, laconically. However, without telling the members the amount of salary paid, he explained that, in addition to his entertainment duties, the executive of the entertainment committee has other duties connected with Equity affairs that he attends to at the present time because of a shortage of office help.

The executive secretary then read an extract from the organization's by-laws relating to election of officers and members of the Council, from which it was learned that a joint committee, consisting of an equal number of members, and members of the Council, chose candidates, who are, in turn, ratified by the membership, the organization afterwards voting on such candidates as are chosen. Within the next few weeks, Gillmore stated, the report on candidates made by the joint committee will be announced and shortly afterwards an election will follow.

A resolution of appreciation was passed in which the work done in behalf of Equity by Major Everett Butterfield, Col. Earl Booth and George Trimble was praised.

It was also resolved by the organization to sing the Equity anthem, "One For All, All For One," at all subsequent meetings.

The last official act of the organization shortly before the close of the meeting, was the unanimous adoption of a resolution of good wishes to be entered on the scrolls and attested to by the entire membership present, to Ed Wynn. The resolution and the attested scrolls were sent to the comedian the next day at the New Amsterdam

Theatre, where he opened in his "Carnival" show, his first appearance on the stage in New York since the actors' strike last Summer.

The meeting closed following the singing of the Equity anthem, the members signing the scrolls to be sent to Wynn as they passed out of the Grand Ballroom of the Hotel Astor.

CAPITOL

"Hansel and Gretel." Humperdinck's tuneful operetta in three scenes, as given at the Capitol, discloses nothing above the mediocrity of an operatic stock company either in voice, acting, lighting effects or scenic investiture. Miss Sarah Burdick does not possess the vocal requirements that part calls for.

Special mention should be made of Mary Potter, who not only played the part of the witch, but sang it in a manner that showed she was technically above the rest of the cast.

Finston, the director, had the orchestra well under control but the brass was quite ragged at times.

"Topics of the Day" was more humorous than usual and considerably improved and the Kingograms interesting and instructive.

Pauline Frederick, consummate artist of the screen, in a picturization of "The Woman in Room 13," was seen at her best. In addition to her wonderful eyes, statuesque figure and grace of movement, she possesses the quality of repression, which shows a true artiste.

STARTING AUSTRALIA COMPANY

SAN FRANCISCO, Apr. 4.—Arthur Shirley and William L. Harris, prominently identified with motion pictures for a number of years, accompanied by a large force of camera men, directors and actors, will sail for Sydney, Australia, in a few days to start a new film concern.

Besides feature films, there is under way the construction of a chain of theatres and motion picture studios and the enterprise has the backing of Australian capital.

COPY HOLDERS TO DANCE

All the chorus girls and boys will be shooed out of Bryant Hall on the night of April 16th when the newly organized union of copy holders from all the printing plants in New York City will hold their first annual ball. If producers will stick around they will find some likely front row material.

VAUDEVILLE BILLS

(Continued from page 27.)

KANSAS CITY, MO.

Globe (First Half)—Art. Browning—Steln & Jackson—Lafolette—Jean Gibson & Co.—Bell & Eva. (Last Half)—Reeman & Grace—Cliff Clark—Faber & Burnett—Claude & Marlon Cleveland—Three Melfords.

LINCOLN, NEB.

Liberty (First Half)—Baseball 4—Cliff Clark—Claude & Marlon Cleveland—Broslus & Brown. (Last Half)—The Honeymoon—Three Harmony Maids—Tom Mahoney—Fink's Mules.

MADISON

Orpheum (First Half)—3 Misses Weston—The Love Bugs—Green & Dean. (Last Half)—George Myrtle—Damarel & Vail—Mack & Earl.

MOLINE

Palace (First Half)—3 Moran Sisters—Sliber & North—Resista. (Last Half)—Cliff Bailey Duo—Dewey & Rogers—Hugo Lutgens—Little Jim.

OMAHA, NEB.

Empress (First Half)—Three Melfords—Tom Mahoney—Faber & Burnett—Fink's Mules. (Last Half)—George Wilson—Green & Lafell—Virginia Deacon & Baxter—Century Serenaders.

RACINE

Rialto (First Half)—Robbie Gordon & Co.—Hammond & Moody—Rising Generation—Jenks & Allen—Borsini Troupe. (Last Half)—The Rials—Doherty—Stiphens & Hollister.

SIOUX CITY

Orpheum (First Half)—La Petite Cabaret—Broughton & Turner—Stratford Comedy Four—The Honeymoon—F. Y. Courtney. (Last Half)—Swain's Cockatoos—Raymond Wylie & Co.—Anderson & Burt—Angel & Fuller—Six Belfords.

ST. LOUIS

Columbia (First Half)—Nadolny—Duncan & Castler—What Happened to Ruth—Coffman & Carroll. (Last Half)—Berk Bros. & Kendall—Bays & Speck—Alice Nelson—Taketa & Kawana.

SIOUX FALLS, S. D.

Orpheum—Musical Hunters—Stratford Comedy Four—Peggy Brooks—Stuart & Woods.

VIRGINIA, MINN.

Lyric—Arthur & Peggy—Del & Edna Elliott—Rule & Rolva—Monsieur Minstrel Trio.

WINNIPEG, MAN.

Strand (First Half)—Tokl Murati—Murray & Lane—Mohr & Buhl—Rose Rife & Co. (Last Half)—Harry Vardell—Billy & Flo Wandas.

WATERLOO, IOWA

Majestic (First Half)—Swain's Cockatoos—Gardner & Revere—Grace Wallace & Ben—Taylor & Francis—Peacock Revue—The Belford. (Last Half)—La Petite Cabaret Revue—Jimmy Savo & Co.—Maggie Le Claire & Co.—Lewis & Norton—Kimiwa Japs—Keating & Ross.

GARDEN REVUE

M. L. A.

GENTS.		LADIES	
All, Ambark	Reynolds, Clyde	Fitzgerald, Clay	Phyllis, Eleanor
Argus, Joe	Reese, Edie	Gates, Ruth	Jenkins, Chie
Benson, Irving	Schuler, Harry	King, Sallie	Kaye, Victoria
Byron, H. H.	Skipner, W. S.	Lee, Ida M.	Mays, Bella
Barnes, Geo. E.	Welsh, Lew J.	Malone, Huma	Miller, Bobbie
Byron, Fredk.		Miller, Mrs. Earl	May, Peggy
Clifford, Joe		Morrell, Louise	Menzell, Florence
Deltaware, Joe		Plant, Merrill	Pray, Anna
Flynn, Ed S.		Raymond, Grace	Ritter, Betty
Farnum, Ted		Stewart, Helene	Josephine
Foy, Frances		Swelling, Lorian	Samuel, Nan
Gerard, Frank		Tell, Ida M.	Williams, Kreyn
Gordon, J. R.		Wright, V. F.	Young, Emma
Holly, J. J.			
Hepler, Chas.			
Kolb, J. W.			
Karie, Allee			
Lester, Chas.			
Low, Al. D.			
Lloyd, Richard			
Manell, Ed			
Manell, Bobt.			
Manell, Harry			
Oliver, Otis			
Penny, Geo. A.			

WANT A THEATRE In New York City

Will buy, Lease or Rent
(or go 50/50 with owner)
Must be in good condition. Give full particulars, Capacity, Size
of Stage, Dressing Rooms, Etc.

BILLY WATSON
Owner, Lyceum, Paterson, N. J.
Address, Warwick Hotel, St. Louis, Mo.

WANTED

LARGE SIZE CHARACTER MAN, CHARACTER COMEDIAN and PEOPLE
IN ALL LINES FOR STOCK CO., to open May 10, at WHEELING, W. VA.
Address (mail only) ALBERT S. VEES, 316 West 14th St., New York City.

LEROY AND MABEL HARTT PRESENT

"LOVE IN THE SOUTHLAND"

A STORY TOLD IN SONGS OF THE EARLY 60's

Direction, ROSE & CURTIS

WANTED QUICK MUSICAL COMEDY STOCK PEOPLE 30 WEEKS ONE THEATRE

JUVENILE (Must have real Singing Voice). Also Trios, Sister Teams, Musical Acts and
Chorus Girls. State all with Photo (will return) to Manager, Collins Musical Comedy Co.,
Casino Theatre, Ottawa, Ont., Canada.

BEN HILBERT

Engaged to play in stock this Summer, WALDRON'S CASINO, BOSTON.

At liberty. Many thanks to Mr. J. E. Cooper for kind offer. Address care Burlesque Club, N. Y.

TWO DEW DROPS WITH JOE WEBER'S CO. "THE HONEYDEWS"

NEWPORT & STIRK

WE DO NOT DO MUCH, BUT WHAT WE DO DO HELPS "THE HONEYDEWS" DO

ANYONE knowing
the whereabouts of

PATRICK AND JOE McNALLY
WHO LEFT THEIR HOME

in 1881 from Belfast, Ireland. Left with the Arab Troupe that played in the Alhambra Theatre,
London, Eng. Please communicate with sister. MRS. H. S. DUNN, 496 E. 189th St., Bronx, N. Y.

WEBER, TAYLOR & JOSLYN THREE ACES OF SONG

DANCING HUMPHREYS

DIRECTOR H. BURTON

U. B. O

ALICE ISABELLA

DANCING INGENUE

DIRECTION ROEHM & RICHARDS

BLUE BIRDS

LILLIAN ISABELLA

MUSICAL SPECIALTY
SIGHTSEERS

SIGNED FOR COLUMBIA SUMMER
RUN AND FOR NEXT SEASON

Pat Kearney

MANY THANKS TO ALL

Signed with
GEO. BELFRAGE'S 1920-21
"HIP HIP HOORAH GIRLS"

McADOO QUILTS UNITED

William Gibbs McAdoo, of the law firm of McAdoo, Cotton and Franklin, has retired as general counsel for United Artists, according to a statement made public by Oscar Price, president, who is also reported to be out of the film combine. McAdoo was a share holder in the company and received a yearly salary of \$50,000. Price received a salary of \$18,000. The United Artists is composed of Mary Pickford, Douglas Fairbanks, Charlie Chaplin and David Wark Griffith.

The first annual stockholders and directors' meeting of the combine was held Monday in Wilmington, Del. Those who attended were Oscar Price, Dennis F. O'Brien, representing Mary Pickford and Douglas Fairbanks; Nathan Burkan, representing Charlie Chaplin, and Albert H. T. Banzhaf, representing D. W. Griffith. Hiram Abrams, is at the Coast in consultation with the film stars.

NEILAN AND KAUFMAN JOIN

Marshall Neilan and Albert A. Kaufman, both of whom recently severed their connections with Famous Players-Lasky to form their own producing units, have merged their companies into a co-operative organization, by means of which they work together in one studio under one producing department and still keep the two producing units financially independent of each other.

BARRYMORE GOES TO RIALTO

The Rialto this week is showing the picture that was at the Rivoli last week, John Barrymore in "Dr. Jekyll and Mr. Hyde," reported to have smashed all Holy week records for picture houses, and the Rivoli is showing "The Stolen Kiss," with Constance Binney. There is also special music at these theatres for the Easter week.

RADIN BUYS COMEDY FILMS

Radin pictures have purchased the world rights to Lincoln Miller's "The Weekly Indigestion," a series of comedy news events which burlesque the current news reels of the day. There are fifty-two of these subjects, one of which will be released each week, beginning May 1st.

BANDIT-ACTOR DEAD

MEMPHIS, Tenn., April 4.—Captain Kit Dalton, sole survivor of the Jesse James band of outlaws, the Quantrell raiders and Sam Bass's Texas outlaws, died after an illness of four years, last night. In later years he had appeared in a number of vaudeville acts and several films.

MAKING NEW TALMADGE FILM

Constance Talmadge, recently recovered from an illness which confined her to bed for some time, commenced work last week on "The Perfect Woman," an original story by John Emerson and Anita Loos, purchased for by Jos. M. Schenck.

MARY PICKFORD WORKING

Mary Pickford is at work on a picturization of the internationally famous play in which Maude Adams appeared, called "Op O' Me Thumb," to be produced and released by United Artists under the title of "The Duchess of Suds."

SIGNS WITH FOX

William Fox has signed Arthur Jackson to write scenarios. Jackson is the author of "La, La, Lucille" and "Scandals of 1919." His first vehicle for William Russell is "Leave It to Me."

BENNETT PICKING STAFF

The technical staff of Whitman Bennett's new organization will be headed by R. E. Wortham. The chief cameraman will be Tom Griffith. W. O. Hurst will be business manager and the chief art director, Phyllis Dodson.

BRIGGS TO MAKE HIS OWN

Clarence Briggs, the cartoonist, is to make a new series of his cartoon comedies, producing and releasing the same independently.

OPPOSE EXCHANGE CONTRACT

WICHITA, Kan., April 3.—Resolutions were adopted opposing percentages, the deposit system and the present form of contracts existing between exchanges and exhibitors at the annual convention of the Kansas Exhibitors' Association, held here this week. A resolution was also passed which endorsed the convention recently held in Utica, N. Y. It was also decided to affiliate the association with the New York State Exhibitors' League.

The exhibitors also favored a national convention to be held shortly. R. M. Miller refused to again accept the office of president, so R. C. Liggett, of the Gene Gauntier Theatre, Kansas City, was elected to that post.

BUILDING MORE HOUSES

MINNEAPOLIS, Minn., Apr. 5.—The Finklestein-Rueben interests will erect six houses during the coming year at a cost of \$3,300,000. Two of them are to be known as the New Capitol. One will be in this city and the other in St. Paul. The latter will seat 3,100 and will cost \$1,500,000, and the former will cost \$750,000 and seat 3,300.

Others are, The Blue Mouse, to seat 1,500, the New Colonial, seating 1,800, both houses costing \$350,000; the Nicolett, with 1,600 seats and a St. Paul house which will accommodate 1,800.

INCREASE STOCK ISSUE

WASHINGTON, Apr. 3.—The capital stock of the United States Photoplay Corporation has been increased from \$2,000,000 to \$10,000,000 at a meeting of the Board of Directors held here this week. The company intends to purchase fifteen acres of land on the Palisades, N. J., where a studio will be built at a cost of \$750,000. It will produce four features a year.

ENGLISHMAN TO BUILD STUDIO

LOS ANGELES, April 3.—At a farewell dinner given by G. B. Samuelson, the British motion picture magnate, who has been making films at Universal Studios during the past three months, he announced that he will return from England in September and build a large studio here. He intends to produce pictures in his own studio to compete with English-made films, he said.

BLACKWELL SEPARATION STARTS

Charging abandonment, Mrs. Ruth H. Blackwell's suit for separation from Carlyle Blackwell, motion picture actor, was brought to trial last week before Justice Hendrick in the Supreme Court. The testimony showed that the actor got \$11,303 from a recent engagement, and, in answer to his wife's charges, claimed that he spent \$6,000 on wearing apparel.

BALTIMORE TO VOTE ON SUNDAYS

ANNAPOLIS, Md., April 3.—The Sunday motion picture bill for Baltimore, which failed to pass in the Senate last night because of the lack of a constitutional majority, was reconsidered and passed today. It provides that Baltimore shall determine by referendum whether motion picture places shall be open on Sunday. The bill now goes to the governor.

SELZNICK GETS FAVERSHAM

Satisfied with his first and only attempt in pictures, William Faversham, the actor manager who appeared in "The Man Who Lost Himself" with Mrs. DeWolf Hopper, has decided to do some more picture work, and, accordingly, has signed a contract to star in several forthcoming Selznick productions under the direction of Myron Selznick.

CRANDALL RETURNS EAST

Harry Crandall, of Washington, and treasurer of the Associated Exhibitors, has returned East after visiting California.

SCHENCK BUYS SELWYN PLAY

The film rights to "Wedding Bells" have been acquired by Jos. Schenck. Constance Talmadge will be in the featured role.

ABOUT YOU! AND YOU!!

(Continued from Page 17)

Shish Renard and Hank Lowry have joined Harry Sauber's "What Love Will Do" act.

Irene Shirley has been engaged for a part in "Adam and Eva," number two company.

Van and Schenck have been re-engaged for the new Ziegfeld Follies, opening about June 1.

Ann Pennington has been signed as the featured member of George White's "Scandals of 1920."

Patsey Delaney from burlesque, is now being featured in the "Winter Garden Sweeties," in Chicago.

Sophie Tucker was out of the Royal bill for the Thursday night and Friday matinee performances last week.

Marjorie Rambeau will go on a fifty-six weeks' tour after the run of "The Sign on the Door" in New York.

Florence Johns, an actress in the cast of "Abraham Lincoln," was married last week to Coleman Jackson, ex-aviator.

Berton Churchill will join the Albee Stock Company in Providence on April 12, leaving the cast of "Adam and Eva."

Murray Sachman has been made new house manager of the Globe Theatre. He was once a water boy in the same theatre.

Nance O'Neill will be seen in another Benevento play entitled "Saturday Night," following the run of the "Passion Flower."

Edith Allen, The Homey Sisters and Alice Maisson are in the New Marigold Follies, which opened last Friday, in Chicago.

Eleanor Little has been added to the cast of Florodora. She is the daughter of William Little, superintendent of the Century Theatre.

Nina Payne, Fannie Albright and Llewella Lloyd, open an indefinite engagement at The Walton Roof, Philadelphia, this week, booked by Lillian Bradley.

Teddy Tappen, of the "Shubert Gaeties," was forced to quit the show and undergo an operation in Chicago. She will be back in the show in about two weeks.

Edward Geer and Willard F. Darger, ex-service men now in the cast of "The Acquittal," are coaching the danse and ensemble numbers of "The Come Back Revue."

Pearl Robinson, an actress of San Francisco, Cal., is suing the Turpin Hotel, that city, for \$1,000, which, she claims, was lost in furs stolen from her room last Winter.

Jacob Ben-Ami will be given a testimonial performance at the Jewish Art Theatre to-morrow (Thursday) night. He will appear in "The Mute" by A. Weyer.

E. H. Sothern was the guest of honor last week at a dinner given by The American Memorial Church Association, which is to build the Roosevelt Memorial Church in Washington, D. C.

Al Mitchell, who played piano in the Rita Gould vaudeville act, has signed with Billie Seaton and is booked to leave the first of May for a tour of France, England, Ireland and Scotland.

Athalie D'Aures, Nellie Brierly, Mrs. Benjamin Hannaberg, Mrs. Elizabeth Coyne, Jack Scotch Mack and Henry Belmar are all patients of The American Theatrical Hospital, Chicago.

FILM FLASHES

Harry Wulpe is back once more with the National Film Company.

King Vidor is producing a picture based on "The Jack-Knife Man."

Work on "Mollycoddle," the latest Fairbanks, special, has been resumed.

Ruth Roland, after an illness of four days, has returned to the Astra Studios.

Jack Mullhall has been engaged by Famous Players-Lasky for special productions.

Ruth Stonehouse has been engaged by Metro for "Parlor, Bedroom and Bath."

Noel Smith has been engaged by Universal to direct Rainbow comedies, his first being "A Temperamental Artist."

Seena Owen has been engaged by Metro to play leads for Bert Lytell in "The Temple of Dawn."

Work on Rex Beach's "The North Wind's Malice" is under way at Port Henry, N. Y. Tom Santchi is playing the leading role.

Mrs. Sidney Drew is still looking for a California studio in which to produce her comedies.

The new George B. Sietz serial will be known as "Velvet Fingers." It is a new crook serial.

Kenneth Webb will direct the first two productions of Lionel Barrymore for Whitman Bennett.

Location work on the new Juanita Hansen-Pathe serial, being done on Long Island, has been completed.

Mrs. M. A. B. Shipman, mother of Ernest Shipman, died at her home in Pasadena, Cal., last week.

Joseph J. Mayer, director of publicity for Universal, is back in New York after a visit to Ohio and Illinois.

"The Invisible Ray," a new departure in serials, is being filmed in Florida, with Ruth Clifford in the leading role.

Corrine Griffith has signed a new three-year contract with Vitagraph. She has never worked for any other company.

Phil Ryan is now connected with the Associate Exhibitors. He was feature sales manager for Pathe until recently.

James Oliver Kurwood's story "Kazan" will be the second feature of Selig's new series and will be filmed in Alaska.

George Terwilliger is now with the Metro. He directed "The Sporting Duchess" for the Vitagraph before coming east.

V. P. Whittaker, general press representative for Select, is back in New York after a five months' tour of exchanges.

Pete Curran, formerly with Goldwyn, is now press representative for R. A. Walsh, who is producing a series for Mayflower.

"Buster" Keaton has been loaned by the Arbuckle company to Metro for their coming picturization of "The New Henrietta."

The second of the Lloyd Carleton specials, to be released by Republic, has been completed. It is known as "Mountain Madness."

Bob Gray is directing the initial production of the American Lifeograph Company of Portland, Oregon. He was formerly with Lasky.

"The Virgin of Stamboul," the feature picture at B. S. Moss's Broadway Theatre, has been retained for a third week, along with the entire show.

Ruth Stonehouse and Eugene Pellette will be featured in an all star production of "Parlor, Bedroom and Bath," which Metro will produce. Work was started this week under Edward Dillon.

A new series of comedies made by the Nation Film Company will be released through Goldwyn. They are known as "The Buddy's Post Comedies."

Landers Stevens, veteran stock actor, has been engaged by Metro to play in Bert Lytell's forthcoming "Temple of Dawn," his first appearance in pictures.

A. Lincoln Ehrgott, of C. B. Price Company, left for a trip to Washington and Philly last week to show a series of Mona Darkfeather Indian dramas to exhibitors.

Jules and J. J. Allen, the Canadian theatrical and moving picture men, arrived in town last Thursday to spend the holidays and attend the independent state rights buyers' convention.

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LUNCH 50c

ALSO A LA CARTE

DINNER 75c

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"THE SIGN ON THE DOOR"**Knickerbocker**

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"Like going on a Summer vacation."—Evening World

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West 45th St. Eves. 8.15 Mats. Thurs. and Sat. 2.15

DAVID BELASCO Presents

INA CLAIRE

in a New Comedy by Avery Hopwood

THE GOLD DIGGERS**Belasco**

W. 44th St. Eves. 8:15 Mats. Thurs. & Sat. 2:15

DAVID BELASCO Presents

LEONORE ULRIC**In "The SON-DAUGHTER"**

A play of New China by George Scarborough and David Belasco

HUDSON

Theatre, West 44th St. Eves. 8.20 Mats. Wed. & Sat. 2.20

BOOTH TARKINGTON'S

New Comedy

CLARENCE**ELTINGE**

Theatre, West 42nd St. Eves. 8.20 Mats. Wed. & Sat. 2.20

A. H. WOODS Presents

FLORENCE MOORE**In "BREAKFAST IN BED"****B. F. Keith's PALACE**

Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, \$1, \$1.50

MME. TRENTINI, Vanity Fair, Georgie Price, Arnaut Bros., Moran & Wiser, Wilson & Larson, others, and ELIZABETH BRICE in the "Overseas Revue" with WILL MORRISSEY.

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Razzle Dazzle Girls

Next Week—JAZZ BABIES

Mt. Morris Theatre

11th St. and 5th Ave. Playing American Wheel Shows—This Week

Sliding Billy Watson

Next Week—MIDNIGHT MAIDENS

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Next Week—SPORT GIRLS

Thursday Evening—Wrestling

Under Direction of Geo. Rothner

Every Sunday—2 Big Concerts

Casino Theatre

This week

GIRLS OF U. S. A.

Next Week—GIRLS-A-LA-CARTE

Empire Theater

Ralph Avenue and Broadway

LIBERTY GIRLS

Next Week—ABE REYNOLDS REVUE

GAYETY

Throop Ave. Broadway

This Week

Round the TownNext Week—RAZZLE DAZZLE GIRLS
Every Sunday—2 Big Concerts

ENGRAVERS ADVANCE PRICES

An increase of twenty-five per cent. in engraving rates took effect on April 1st. This is one of the big items of expense in connection with the publication of music. The engravers have made numerous advances during the past two or three years and the present twenty-five per cent raise brings their advance up to nearly three hundred per cent since 1917.

KING LEASES HALLMARK STUDIO

The Hallmark Studio on West 38th St. has been leased by Burton King, who will start work on a new picture immediately.

NEW ACTS AND REAPPEARANCES

(Continued from page 28)

ARTCRAFT REVUE

Theatre—Fos's, Corona.
Style—Opera singing.
Time—Fourteen minutes.
Setting—Full stage (special).

This is the operatic act produced by Enrique Menaco, who was supposed to feature Raymond Blanchard, formerly of the Chicago and Boston Opera companies.

Three women and four men make up the company. All of them work in red wigs and Colonial costumes. Why and wherefore is mystery. The wigs don't make any of them look too attractive and neither do the costumes. Since they do not act, but sing, instead, a number of selections from operas, the costumes are entirely unnecessary, unless the producer wanted their cost to detract from his income tax.

That, as a singing aggregation, they are exceptionally good, cannot be denied. For they are, and show it in their repertoire. But they could do so much better and look so much cleaner and more attractive with the men in dress suits, or tuxedos, and the women in evening gowns.

G. J. H.

ROBT. DOWNING & CO.

Theatre—Proctor's 125th St.
Style—Sketch.
Time—Twenty-two minutes.
Setting—Three.

With the same "monicker" as a famous actor, this Robert does not live up to the reputation of the former. In fact, he falls very far below it.

The idea of a man hiring a burglar to rob his own house is not new, even though it is for a bottle of whiskey. Comedy was supposed to be derived from the English owner's lack of knowledge of burglar's argot. Very few laughs greeted the effort and the act dragged. Many lines were repeated time and again, "Hell" was used four times and "Damn" a couple.

H. M.

FLO AND JACK REID

Theatre—Proctor's 125th St.
Style—Comedy, singing, dancing.
Time—Nineteen minutes.
Setting—Special, in one.

Flo and Jack Reid do a girl and rube act in one with much gagging of a bygone day, some of it very much so. Jack waited long after each gag for laughs which very seldom came and were but snickers when they did. The girl's dance was fair, but the song Jack uses, with slides of a very ancient style which did not show up well on the drop, is small time. Flo's dress, of pink cerise, and gold, with blue feathers on her hat, would scarcely be described as the harmonious blending of a color scheme.

In answer to some query, the remark "Like Hell" brought no laugh and should be taken out.

The alphabet song used for a closing number has too many words in nearly every line, is poorly written and is essentially six a day. "Over There" was used by the orchestra for bows and an encore was taken, it being by far the best feature of an otherwise ordinary act. A short, snappy dance brought them fair returns. Just got by through reason of the finale.

H. M.

BUILDING NEW HOUSE

BROWNSVILLE, Pa., Mar. 29.—This city is to have a new theatre costing \$200,000, now under construction, and to be ready for the fall season. Thomas Wright is building it.

FISHER SIGNS RASKIN

William Raskin, the "ideaist," who has been selling his song titles and special verses to song writers and various publishers, was placed under contract last week by Fred Fisher, Inc.

His contract calls for a salary of \$50 per week and in addition he will receive the usual royalties on all of his published numbers.

BERT ERROLL

Theatre—Colonial.
Style—Female impersonator.
Time—Fourteen minutes.
Setting—Full stage (special).

It seems, after reviewing Bert Erroll, said to be a great favorite in England, that his biggest asset lies in his falsetto, which is very good. In rendering operatic numbers, it sounds as though it might even be a cultivated soprano.

Erroll is built on the style of Bothwell Browne and even resembles him, slightly. However, Erroll, fortunately, makes no attempt to do a convincing impersonation and we doubt if he could if he tried. Neither does he burlesque female actions a la Herbert Clifton, but instead, gets very good comedy results with assuming masculine positions while singing and does various actions characteristic of men. He works in a red wig and has a variety of gowns.

Erroll's repertoire runs from the classical to the published variety of ballad. His voice was excellently displayed in a waltz number from "Faust." In the others, the quality was inferior to that displayed in the number named.

That Erroll is clever and has agility cannot be denied. He went very well here on Monday afternoon and should be able to do so elsewhere.

G. J. H.

ROGERS, CORWELL, MAINTELL

Theatre—Proctor's 23d St.
Style—Skit.
Time—Twelve minutes.
Setting—Three.

The sketch presented by Rogers, Corwell and Maintell appears to be not only poorly written and constructed, but decidedly amateurish. The attempt at French accent might do for Russian, Flemish or any other foreign language. The lead has no chance at all with the lines, but didn't seem to know them any too well and the blackface might as well have been doing the lead, as far as injecting any comedy was concerned.

Old burlesque bits or even a medicine show afterpiece contain more real comedy than this act at present. It will certainly be to the act's advantage to drop the present "One Hoss Shay" vehicle at once and get something a little more in keeping with the times.

H. M.

FOLLIS AND RAY

Theatre—Proctor's 23d St.
Style—Singing and dancing.
Time—Nine minutes.
Setting—Special, in one.

Opening very weakly, with a prologue in song, a little talk and dance are essayed, following which the girl makes a change. She looks very pretty when she comes back, but the dance is not so good. The bit most noticeable for merit in the entire act was the jumping through one leg during Ray's dance. The double eccentric dance, with Miss Follis in a thin black dress, was the worst feature.

This act seems to have reversed the usual order of names for no reason, and also the usual order of presenting wares on the stage, having put the weakest numbers last. The present act will never get them anywhere.

H. M.

MANAGERS WIN AGAIN

WASHINGTON, April 3.—The Department of Justice has decided that the business of presenting and executing theatrical entertainments is not commerce within the constitutional sense, and, therefore, vaudeville combinations do not violate the Sherman anti-trust law. This statement is made by the department after an examination of the record sent on by the Federal Trade Commission, covering the recent inquiry inspired by the White Rats against the United Booking Offices, Orpheum, Loew and other circuits, in addition to the Vaudeville Managers' Protective Association.

On March 31 the commission made an order dismissing the complaint on the conclusion reached that the evidence before it did not establish either an unfair method of competition within the meaning of the Federal Trade Commission act or a violation of the Clayton act. The commission, having no jurisdiction over the enforcement of the Sherman act, referred the evidence to the Department of Justice for consideration.

The Department of Justice, in a letter to the Chairman of the Federal Trade Commission, signed by C. B. Ames, assistant to the Attorney General, has ruled that the subject matter of the controversy did not fall within the provisions of the Sherman act. The proceedings, therefore, are now finally disposed of in favor of the vaudeville managers.

The letter from the Department of Justice to the Chairman of the Federal Trade Commission follows:

April 2, 1920.

Hon. Victor Murdock,
Chairman Federal Trade Commission,
Washington, D. C.

Sir: Receipt is acknowledged of your favor of March 27 transmitting your records in the case of the Federal Trade Commission vs. the Vaudeville Managers' Protective Association et al.

This subject has previously been considered by the Department of Justice and my predecessors on Jan. 26, 1911, and again on March 24, 1917, took the view that the business of presenting and executing theatrical entertainments is not commerce within the constitutional sense, and that, therefore, such a combination as that involved in this case does not fall within the acts of Congress prohibiting combinations in restraint of interstate commerce.

I see no reason to depart from the views of my predecessors and, therefore, I am returning herewith your records.

Respectfully,

C. B. AMES.

Assistant to the Attorney General.

Several thousand pages of testimony were taken before the commission, and the case was argued several weeks ago by ex-Governor Folk of Missouri and Maurice Goodman of New York for the vaudeville managers.

BRADY OBSERVES GOOD FRIDAY

The Playhouse, according to his custom of many years was closed by William A. Brady, on Good Friday night.

BAKER SIGNS TWO

Charlie Baker has signed Kitty Madison and Fanny Albright for the "Jingle Jingle" Show on the Columbia Circuit next season.

SIGN FOR "JAZZLAND SHOW"

Irms and Clamage have engaged for their "Jazzland Show," on the Columbia Circuit next season, George Clark, Chas. Fagan, Ethel Shutta, Billy Cochran and Southern and Harvey.

WALSH REPLACES SUTTON

George Walsh opened at Kahn's Union Square Theatre Monday, replacing Bard Sutton, who, according to Kahn, does not return to the Square again.

JAMES MADISON Says—

I don't suppose a vaudeville author ever lived who was absolutely infallible. I know I'm not, although in the large majority of cases I succeed in satisfying my clients. My endeavor is to only write for those who can "put it over," and then stick by the transaction until my end is 100% right. My office is at 1493 Broadway, New York.

I also publish Madison's Budget.

PUTTING IN EXTRAS

SAN FRANCISCO, April 3.—The management of the Rialto Theatre has engaged as an added attraction, Alla Moakova and ten Russian dancers who will present "The Devil's Lake." The California Theatre has added "The 1920 Fashion Show" and augmented the orchestra to fifty men.

Not to be outdone, Guy Smith, manager of the Strand Theatre has appointed William McKinney as musical director and increased his orchestra to over twenty-five.

NAME RUTH SHEPLEY PLAY

The new comedy by Guy Bolton, in which Ruth Shepley, now in "Adam and Eva" will be featured next season, is to be known as "Wild Cherry." Comstock and Gest are producing the play.

MAY RE-OPEN CHICAGO HOUSE

CHICAGO, Ill., April 3.—The Julian Theatre, formerly a William Morris vaudeville house, may re-open playing a policy of six acts and changing twice weekly. Lately, the house was switched to pictures, but it is known to have been a losing proposition. The neighborhood can stand a vaudeville house, as it is at present supporting a burlesque theatre and five movies.

JAMESTOWN GETS NEW HOUSE

JAMESTOWN, N. Y., April 5.—A new theatre is to be built here, ready for opening on Jan. 1st, 1921, by Peterson and Woods, who own the Mozart and Winter Garden Theatres, this city. The house, which will have a seating capacity of 2,400, will be larger than both other houses put together. Vaudeville and pictures will be the policy.

GRACE DE WINTERS IS FREE

CHICAGO, Ill., April 3.—Grace De Winters, known in private life as Grace Cormican, convinced Judge McDonald last week that she is entitled to be a free woman. She charged cruelty and drunkenness, the judge granting her a decree from her husband, now in the East with a dramatic company. Miss De Winters has been playing a tour of the Orpheum Circuit.

GAYETY, TORONTO, FLOODED

MONTREAL, Apr. 5.—The Gayety Theatre, here, was flooded to-day when a synagogue next door caught fire, the overflow of water at one time standing four feet deep in the cellar of the house. Barney Gerard's "Follies of the Day" is playing the house and had to call off the matinee.

SMITH WRITES NEW PLAY

Winchell Smith, now a director at the Metro studios in Hollywood, has written a new comedy entitled "The Wheel," to be produced here next season.

"GOING UP," WESTERN, CLOSING

"Going up" company, western, will close in Lebanon, Pa., on April 10, after a season of twenty-nine weeks.

CANADIAN SOLDIERS GIVING SHOW

The Grand Army of Canada and The Great War Veterans' Association, are giving a Carnival, Athletic Tournament and Circus, at Exhibition Park, Toronto, during the week of May 22 to 29th. Freeman Bernstein is taking charge of all arrangements.

MUSIC MADE HERBERT FRANTIC

Victor Herbert, whose music is known the world over and who has supplied the tunes for hits innumerable has been receiving a bit of his own medicine as was revealed by a complaint filed in the West Side Police Court.

The composer's wife appearing before Magistrate Sweetser made the complaint and obtained a summons for Mrs. W. L. Turner of No. 323 West One Hundred and Eighth Street with whom eight young women live. The Herbert home is next door and Mrs. Herbert said that they play the piano and the violin and sing from "early morning till late at night. The practice is driving us crazy. If the music was good we wouldn't mind, but it's terrible."

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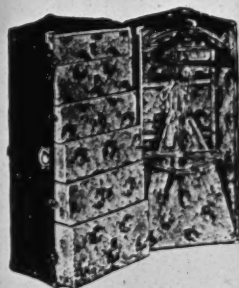
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